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Student Resource Notebook

*An easy-to-use reference, full of
Structure and Style writing helps*



Compiled by Lori Verstegen



INSTITUTE FOR
Excellence in Writing
An effective method for teaching writing skills

MODELS OF
STRUCTURE

STRONG VERBS

QUALITY
ADJECTIVES

-LY WORDS

FIVE SENSES

GRAMMAR
RULES

CHECKLISTS

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INSTRUCTIONS FOR USE

These Resource Notebook pages will help students organize many of the valuable IEW tools in one easy-to-use notebook they can refer to whenever they write. It was originally created for use with *U.S. History-Based Writing Lessons*, so detailed instructions for teaching through the pages can be found there. However, it is a handy resource for anyone using the IEW method of writing. Below are suggestions for use.

Each student needs a one-inch three-ring binder with eight divider tabs. The tabs should be labeled as follows: **VERBS, -LY, ADJ, SENSES/EMO, DEC'S, TRANSITIONS, GRAMMAR, and CHARTS & CHECKLISTS.**

Students should build their notebooks throughout the year so that at any one time the notebook will contain only the concepts students have learned. The Table of Contents (page 2) and the Contents for the grammar rules, with suggestions for when to teach each (pages 54–55), will help you know which pages correspond to each of the IEW models of structure or elements of style.

In a home school, parents may print pages as needed. In a classroom situation, it is probably easier to have all the pages for each student printed on three-hole-punched paper at the start of the year and placed in a large envelope or folder. As concepts are taught, students would then be able to find the appropriate page and place it in their notebooks in the proper section.

Important Note: Stylistic Techniques and Models of Structure pages do not have tabbed sections. These pages (5–18) will be placed in front of all other pages, before the first divider tab.

Models of Structure pages should be cut approximately on the vertical lines, so that the labels in the right margins will show. These pages are best printed onto cardstock.

STYLISTIC TECHNIQUES

DRESS-UPS

Each one in every paragraph.
Underline and indicate in right margin.

quality adjective (adj)

who/which clause (w/w)

strong verb (v)

www.asia.because clause (cl)

-ly word (-ly)

dual verbs, -ly's or adj's (2x)

SENTENCE OPENERS

Each one in every paragraph as possible.
No more than three in a row of same kind.
Number in left margin.

#1 subject

#4 -ing phrase,

#2 preposition

#5 www.asia.because clause,

#3 -ly word

#6 VSS (very short sentence)

DECORATIONS

At least one in each paragraph. Indicate in right margin.

alliteration (allit)

conversation (conv)

3 short staccato sentences (3sss)

question (?)

simile (sim)

metaphor (met)

personification (pers)

triple extension (3x)

BANNED WORDS

VERBS

go/went
say/said
get/got
come/came
see/saw/look

ADJECTIVES

good/bad
nice/mean
pretty/ugly
big/a lot
interesting

PREPOSITIONS

aboard	behind	inside	through
about	below	instead	throughout
above	beneath	into	to
according to	beside	like	toward
across	between	minus	under
after	beyond	near	underneath
against	by	of	unlike
along	concerning	off	until
amid	despite	on	up
among	down	opposite	upon
around	during	out	with
aside	except	outside	within
at	for	over	without
because of	from	past	
before	in	since	

www.asia.because CLAUSE STARTERS

	when	while	where	
*as	*since	if	although	because
Advanced:	unless	*until	*before	*after

* Starred words and "because of" may also be prepositions.
See Grammar Rule 8: #2 or #5 Opener?

MODELS OF STRUCTURE

Cut Here

SHORT REPORTS/ESSAYS

One to Three Paragraphs

Title (from final clincher)

I. Introduce Subject of Report/Essay

Topic Sentence A

- 1.
2. details, examples, facts,
3. explanations of topic
- 4.
- 5.

Clincher A

II. Topic Sentence B

- 1.
2. details, examples, facts,
3. explanations of topic
- 4.
- 5.

Clincher B

III. Topic Sentence C

- 1.
2. details, examples, facts,
3. explanations of topic
- 4.
- 5.

Clincher C

Final Clincher (reflect opening & title)
(May be combined with Clincher C.)

One to Three Paragraphs

Cut Here

NARRATIVE STORIES

Title

I. Setting & Characters

When and where does the story take place?

Describe the setting & communicate the mood
(bright, dark, mysterious, humorous, solemn,
suspenseful, scary, peaceful, chaotic...)

Describe the characters (include their thoughts
and emotions)

II. Conflict/Plot

What is the problem, want, or need?

What happens?

What do the characters do, say, think and feel?

III. Climax & Resolution

What leads to the problem being solved
or the need being met?

What is the end result?

Theme/Moral: What was learned?

Final Clincher: repeat 2–3 key words
in your title

Narrative Stories

Cut Here

THE BASIC REPORT/ESSAY

Five to Seven Paragraphs

Title

I. Introduction

Grab Attention
Introduce subject
& background information
State three topics

II. Topic Sentence A

- 1.
2. details, examples, facts,
3. explanations of topic
- 4.
- 5.

Clincher A

III. Topic Sentence B

- 1.
2. details, examples, facts,
3. explanations of topic
- 4.
- 5.

Clincher B

IV. Topic Sentence C

- 1.
2. details, examples, facts,
3. explanations of topic
- 4.
- 5.

Clincher C

V. Conclusion

Restate three topics
Most significant and WHY
Final Clincher (reflect opening and title)

The Basic Report/Essay

Cut Here

CRITIQUES

Title (reflect words from final clincher)

I. Introduction

Dramatic opening (grab your reader's attention)
 Title & author of story; publisher, place, & year of publ.
 Type of story: fable, fairy tale, adventure, hist. fiction...
 Background information
 Setting & mood: lively, suspenseful, humorous, solemn...

II. Characters

Who are the main characters? (protagonist=main character, usually good guy; antagonist=one opposed to protagonist, often bad guy)
 Describe them. What motivates them?
 Do they change during the story (dynamic) or not (static)?

III. Conflict/Plot

What is the main problem, want, or need?
 Briefly summarize the events significant to the cause
 & working out of the conflict, up to the climax.

IV. Resolution (from Climax to Theme)

Identify climax (event leading to the conflict being resolved)
 What is the resolution?
 What is the theme? (What should have been learned?)

V. Conclusion (Your Opinion/Reaction)

Begin by expressing your general opinion of the story:
 enjoyable, inspiring, fascinating, dull, trite, exciting,
 compelling, enthralling, unique, thought provoking...
 (Do not say "I," "my," or "you.")

Then discuss any of the following:

- Any part of the story sequence chart
- Are characters well developed? Realistic? Likeable?
- Is the conflict intriguing or predictable? Is there an element of mystery, suspense, adventure, surprise?
- Is the climax exciting or disappointing?
- Is there a good resolution?
- Is the theme clear? Is it powerfully presented? Do you agree with it? Is it inspiring? Is it an important lesson for most to learn?
- Your favorite part of the story & why you like it.
- Literary devices that made the story more interesting: imagery or vivid descriptions, foreshadowing, irony, point of view, flashbacks, symbolism, humor, easy-to-read language, allegory...

Final Clincher: reflect your opening

CRITIQUE VOCABULARY

INTRODUCTION

Types of Stories: allegory, tale, fairy tale, saga, narrative, epic, legend, mystery, comedy, anecdote, myth, science fiction, adventure, fable, folk tale, anti-utopian, biography, drama, devotional, spiritual

Setting/Mood: bright, cheerful, lively, sad, solemn, tragic, comical, fun, light-hearted, whimsical, fanciful, mysterious, eerie, suspenseful, bleak, dreary, peaceful, chaotic, violent, foreboding, spiritual, cynical, satiric, tongue-in-cheek

CHARACTERS

Synonyms: hero, villain, protagonist, antagonist, players, participants

Role: central, dominant, main, leading, major, minor, subordinate, lesser, supporting, shadowy, secondary

Analysis: well (or poorly) drawn, fully (or under) developed, convincing or unconvincing, consistent, static (unchanging), dynamic (changing), lifeless, too predictable, overly evil, not believable, typical

CONFLICT/PLOT

Synonyms: problem, dilemma, desire, plan, conspiracy, scheme of events, chain of events, sequence of events

Stages: began, initiated, driven, promoted, continued, expanded, exacerbated, heightened, lessened, relieved

CLIMAX/RESOLUTION/THEME

Climax: turning point, most exciting moment, dramatic event, change in events, high point, emotional crisis

Resolution: solution, remedy, fix, amelioration

Theme: message, moral, teaching, lesson, subject, inspiration, application

CONCLUSION

Opinion: enjoyable, inspiring, dull, trite, too predictable, unique, fascinating, captivating, suspenseful, thrilling, convincing, convicting, compelling, obscure, thought-provoking, clear, poignant, pointed, sketchy, unrealistic

Literary Devices: point of view (first, second, third person), foreshadowing, irony, symbolism, flashbacks, quality of language (simple, archaic, verbose, descriptive), poetic devices, decorations

Cut Here

WRITING FROM PICTURES

Title (from final clincher)

I. Topic Sentence: Central Fact of Picture 1

Describe the scene with five-senses adjectives.

What are the characters thinking and feeling?

What is happening around the scene?

Give background information:

(May require past perfect tense: “had” plus verb.)

Why did the event happen?

What happened before the event?

Clincher: Restate Central Fact

II. Topic Sentence: Central Fact of Picture 2

Why did the event happen?

What are the characters doing, thinking, saying?

How do they feel? How are they showing their feelings?

What is happening around the scene? Why?

Clincher: Restate Central Fact

III. Topic Sentence: Central Fact of Picture 3

Why did the event happen?

What are the characters doing, thinking, saying?

How do they feel? How are they showing their feelings?

What is happening around the scene? Why?

What will happen next?

Was there a lesson?

Clincher: Restate Central Fact

THE SUPER ESSAY MODEL

SUPER INTRODUCTION

Dramatic opening
Introduce subject of super essay
Background info
Sub-essay themes
Thesis or main idea of super essay

ESSAY 1 INTRODUCTION

Theme, Background, Topics, Thesis or Main Idea of Essay 1

Topic 1 A

Topic 1 B

Topic 1 C

ESSAY 1 CONCLUSION

Reflect Thesis or Main Idea 1, Topics, Most Significant & Why, Reflect Opening 1

ESSAY 2 INTRODUCTION

Theme, Background, Topics, Thesis or Main Idea of Essay 2

Topic 2 A

Topic 2 B

Topic 2 C

Topic 2 D

ESSAY 2 CONCLUSION

Reflect Thesis or Main Idea 2, Topics, Most Significant & Why, Reflect Opening 2

SUPER CONCLUSION

Reflect thesis or main idea
Restate sub-essay themes
Most significant and why
Reflect opening

DOCUMENTING QUOTATIONS USING MLA FORMAT

What to Quote

When writing research reports, sometimes you may want to use the exact words of your source. You may do this, but you must let the reader know that the words are not your own. You must document the source from which you got them.

You may also find famous people or documents quoted in your sources. If you include these quotations in your report, you must document the source from which you took them.

How to Quote and Document

Short quotations (fewer than four lines) should be placed in quotation marks. If you do not tell the name of the author prior to the quote, follow it with the author's last name and the page number of the source of the quote in parenthesis.

He remembered her last words to him: "I know you will always be good and kind. Try to live as I have taught you and love your heavenly Father" (Eibling and Gilmartin 176).

Note that there is no comma between the author and the number and that the period follows the parenthesis.

If you mention the author with your quote, put only the page number in the parenthesis.

Angler believes that he was thinking of her when he remarked, "God bless my mother; all that I am I owe to her" (312).

It is preferred to introduce quotes with a signal phrase that tells the source of the quote, as above.

Longer quotations (more than four lines) must be set off from the rest of the paragraph in what is called an inset quotation. To do this, the quoted material is indented ten spaces or one inch on the left and no quotation marks are used.

One book influenced Lincoln more than any other. Angler explains:

Although he did not attend church regularly, Lincoln became a man of deep religious feelings. The Bible was probably the only book his parents ever owned. Abraham came to know it thoroughly. Biblical references and quotations enriched his later writings and speeches. As president, he kept a Bible on his desk and often opened it for comfort and guidance. (313)

Note that a colon goes before the inset quotation. Also note that with inset quotations, the period is before the parenthesis.

Special Considerations

If a book has more than three authors, list only the first author's last name followed by "et al." and then the page number.

Abraham Lincoln is known as "the president who saved the Union" (Smith et al. 75).

If the author is unknown, use the first word (except articles) from the title instead. Italicize it if it is from a book title; place it in quotation marks if it is from an article. Your reader should be able to match the word to a title in your Works Cited page.

"Probably no American has been so much written about as Abraham Lincoln and seldom has any man had his life, mind, and character so distorted" (*Words* 7).

If there are no page numbers, such as with short Internet articles, use paragraph numbers instead.

Jones records one of Lincoln's thoughts about his profession: "As a peacemaker the lawyer has a superior opportunity of being a good man..." (par. 3).

Quotations from the Bible are simply followed by the Bible version and reference.

"Wisdom crieth without; she uttereth her voice in the street" (*King James Version*, Proverbs 1:20).

SAMPLE PARAGRAPH USING MLA DOCUMENTATION

Smith 1

Smith, Jane

Teacher Bob Jones

IEW Class

5 December 2009

Abraham Lincoln

Much has been said of Abraham Lincoln's humble beginnings. He was born in a log cabin in Kentucky in 1809, but this does not mean that his family was poor. Log cabins were not an unusual type of house in the 1800s. The Lincolns could be described as an average nineteenth-century family. When Abe was seven years old, they moved to the Indiana frontier. Two years later his mother died of "milk sickness." He remembered her last words to him: "I know you will always be good and kind. Try to live as I have taught you and love your heavenly Father" (Eibling and Gilmartin 176). A year later his father remarried. His stepmother impacted his life greatly. Angler believes that he was thinking of her when he remarked, "God bless my mother; all that I am I owe to her" (312). Lincoln worked hard on the frontier and was not able to attend more than a year of school, but he learned to read and write and was then able to teach himself. He was an avid reader. One book influenced him more than any other. Angler points out:

Although he did not attend church regularly, Lincoln became a man of deep religious feeling. The Bible was probably the only book his parents ever owned. Abraham came to know it thoroughly. Biblical references and quotations enriched his later writings and speeches. As president, he kept a Bible on his desk and often opened it for comfort and guidance. (313)

It is clear that Lincoln's early years helped prepare him for the difficult decisions and tasks he would face as president and helped mold him into the great man he became.

Note: The entire composition should be double-spaced.

BIBLIOGRAPHY/WORKS CITED

Bibliographies list the sources of the information presented in a research report. They should be placed at the end of the report and include all books and resources used. Works Cited pages, used in MLA format, list only sources cited in the paper.

To create a bibliography or works cited page, alphabetize your sources by the last names of the authors. If authors are unknown, alphabetize by the first word of the title other than *A*, *An*, and *The*. For most books, arrange the information into three units, each followed by a period and one space:

Author's last name, first name. Title. Place of publication: publisher, date. Print.

For most Internet references, the arrangement is

Author's last name, first name. "Title." Publisher/sponsor, publication date (day month year). Web. Access date (day month year).

The entire bibliography should be double-spaced. The first line of each entry is not indented. Subsequent lines are indented five spaces or a half-inch. Do not skip lines between entries.

Books (one author)

Note that all print sources end with "Print."

Books (two authors)

More than 3 authors

Encyclopedia (signed)

Encyclopedia (unsigned)

Magazine article (signed)

Internet (unsigned)

Articles in an online periodical or encyclopedia should be listed as any other article, followed by website name and date of posting as available.

Magazine (unsigned)

Sample Bibliography (or Works Cited)

Alder, John. *Birds of North America*. New York:

Ladybird Books, 1995. Print.

Baylor, Bill and Peter Parnell. *Desert Voices*. New York:

Charles Scribner's Sons, 1981. Print.

Brant, Keith, et al. *The Story of Rain*. Mahwah, New

Jersey: Troll Associates, 1982. Print.

Brown, William. "Ant." *World Book Encyclopedia*. 1985

ed. Print.

"Coyote." *The Encyclopedia Americana*. 1985 ed. Print.

Fuller, R. Steven. "Winterkeeping in Yellowstone."

National Geographic Dec. 1978: 29–57. Print.

"John Paul Jones: A Founder of the U.S. Navy."

Navy.mil. Navy, May 2003. Web. 24 Mar. 2010.

Note: May 2003 represents the date the article was posted; 24 Mar. 2010 represents the date it was accessed. URLs are no longer needed unless specifically required.

"Rainforest Disaster." *Ranger Rick* May 1999: 6–9.

Print.

For more complete information on MLA citations, consult owl.english.purdue.edu.

STRONG VERBS

GO/WENT & COME/CAME

advance	flounder	rocket	trample	<u>Move</u>
amble	flow	rush	travel	blow
arise	flutter	sail	trek	convulse
ascend	fly	sashay	trip	crash
billow	follow	saunter	trot	flop
blunder	forge	scamper	trudge	hover
bob	furl	scroll	tumble	jiggle
bolt	gallop	scuttle	twirl	jostle
bounce	glide	shuffle	twist	jump
bound	gush	sink	veer	lash
burst	hurry	slither	waltz	oscillate
careen	hustle	sneak	wander	pulsate
cartwheel	jolt	soar	wave	quake
cascade	journey	sojourn	whirl	quiver
charge	lag	somersault	whisk	revolve
climb	leap	spill	whiz	roll
coast	loop	spiral	whoosh	rotate
coil	lope	spring up	worm	shake
continue	lumber	sprint	zigzag	shift
crawl	lurch	sprout	zoom	shiver
creep	maneuver	spurt		shudder
cross	meander	stagger		spin
crusade	mosey	stoop		squirm
dance	mount	storm		stir
dart	parade	stream		sway
dash	pelt	stride		swerve
depart	pirouette	stroll		throb
descend	pivot	strut		toss and turn
dip	plod	stumble		tremble
dive	plow	surge		trill
dribble	plummet	sweep		twitch
drift	plunge	swerve		vibrate
drive	plunk	swirl		whip
droop	pour	swoop		whish
drop	prance	take off		wiggle
drudge	press on	teeter		wobble
exit	proceed	thump		wriggle
flee	progress	tiptoe		
float	race	topple		
flock	retreat	tour		
flop	ripple	trail		

SAY/SAID

accuse
acknowledge
add
admit
admonish
advise
affirm
agree
allege
announce
apologize
assert
babble
bargain
bawl
beg
begin
bellow
boom
beseech
bemoan
blast
boast
cackle
caution
challenge
chant
charge
chime
chorus
chuckle
chide
cite
clamor
claim
coax
command
comment
complain
concede
concur
confess
confide
confirm
continue
contradict
contest
cry

debate
decide
declare
decree
demand
deny
denounce
describe
dictate
disagree
dispute
drone
echo
elaborate
emphasize
encourage
exclaim
explode
flatter
foretell
fume
gasp
giggle
go on
greet
grieve
groan
grumble
hail
howl
imply
implore
infer
inform
inquire
insist
instruct
insult
interrogate
jabber
jeer
lament
lie
lash out

mention
mimic
moan
moralize
murmur
mutter
nag
notify
object
oppose
pant
persist
plead
pledge
pout
pray
propose
protest
query
question
quiz
ramble
rant
rave
rebuke
recite
recount
refute
remark
remind
repeat
reply
report
ridicule
roar
scoff
scold
scowl
screech
serenade
shout
shriek
sigh
sing

snap
snarl
sneer
snicker
sob
squawk
stammer
state
stress
stutter
submit
suggest
sulk
summon
swear
tattle
taunt
tease
threaten
thunder
urge
vent
voice
volunteer
vow
wail
warn
weep
whimper
whine
whisper
yak
yell

Animal

caw
cluck
cackle
chirp
croak
bleat
moo
whinny
squawk
screech
hiss
roar
neigh
yap

Sing

belt out
chirp
entertain
fill the air
perform
serenade
solo
trill
warble
with music

Add Your Own

GET/GOT

acquire
capture
earn
seize
receive
realize
attain
pocket
reap
procure
grab
snatch
purchase
steal
collect
gain
achieve
reach
profit
secure
gather
glean
entrap
fetch
obtain

As in "Get There"

enter
appear
show up
turn up
return
approach
join
intrude
burst in
infiltrate
invade
arrive
(see go/went)

As in "Get out of Bed"

bounce
climb
fall
spring
fly
roll

As in "Get an Idea"

comprehend
grasp
realize
catch on
apprehend
fathom
figure out
perceive
discover
understand

Add Your Own

SEE/LOOK

be aware of
behold
check out
detect
discover
examine
explore
eye
find
gape
gawk
gaze
glance
glare
glimpse
inspect
keep an eye on
monitor
notice
observe
peek
peep
peer
scrutinize
search
spot
spy
stare
study
survey
take note of
view
watch
witness
:

Look for
canvass
forage
hunt for
pursue
ransack
rummage
scavenge
scour
scout
scrounge
sweep
track down
trail

Add Your Own

-LY WORDS (ADVERBS)

ADVERBS

abruptly	evenly	joyfully	safely
abnormally	eventually	kindly	scarcely
absentmindedly	exactly	knowingly	seemingly
actually	exceptionally		separately
aimlessly	excitedly	laboriously	serenely
amazingly	explicitly	lavishly	seriously
anxiously	extremely	liberally	slyly
apparently		lightly	smoothly
apologetically	fairly	literally	solemnly
assuredly	ferociously	longingly	soothingly
	fervently	loudly	sharply
bashfully	finally		sheepishly
beautifully	foolishly	meaningfully	smugly
bravely	frankly	mechanically	snidely
brightly	frantically	mightily	silently
briskly	freely	miserably	softly
broadly	frightfully	mistakenly	solidly
	fully	mockingly	steadily
calmly	furiously	mournfully	stubbornly
carefully			successfully
cautiously	gravely	naturally	suddenly
cleverly	generously	nearly	surely
clumsily	gently	neatly	surprisingly
closely	gleefully	nicely	suspiciously
coaxingly	gradually	notably	sympathetically
commonly	gratefully		
confidently	greatly	obviously	threateningly
casually	greedily	openly	tenderly
considerably	grudgingly	occasionally	thankfully
constantly		obligingly	thoughtfully
continually	happily		tightly
conveniently	hastily	partially	tragically
coolly	helpfully	patiently	tremendously
correctly	hesitantly	physically	triumphantly
crossly	highly	playfully	truly
curiously	hopefully	pointedly	typically
	hopelessly	positively	
dearly		possibly	ultimately
deceivingly	incredibly	potentially	unfortunately
decidedly	immediately	powerfully	undeniably
delightfully	impatiently	proudly	unknowingly
diligently	innocently	properly	unmercifully
dejectedly	incessantly		unwillingly
discreetly	instantly	quickly	utterly
definitely	intently	rapidly	viciously
distinctly	intensely	readily	violently
dreamily	interestingly	relentlessly	virtually
easily	inwardly	reassuringly	vastly
effectively	inconveniently	restfully	wholeheartedly
especially	increasingly	rigidly	willfully

For Reports**Add Your Own**

absolutely
additionally
assuredly
clearly
consequently
distinctly
essentially
evidently
finally
fundamentally
initially
normally
notably
positively
presumably
previously
primarily
relatively
significantly
strictly
substantially
thoroughly
typically
ultimately
undeniably
unequivocally
virtually

REALLY/VERY

absolutely
actually

chiefly
clearly
completely
considerably

decidedly
definitely
deliberately
drastically

emphatically
especially
extremely
exceedingly

incomparably
indeed

naturally
notably

particularly
primarily

significantly
strikingly

totally

unequivocally
unquestionably

vividly

without a doubt

Note: When trying to avoid “really” and “very,” the preferable solution is to find a strong verb or adjective that does not need intensifying.

Below are some examples.

Instead of...

very bad—heinous, dreadful (see “bad” list)

really sorry—contrite, remorseful

looked very closely—scrutinized, examined

Use a thesaurus such as *The Synonym Finder*.

If you are unable to find a strong word, replace “really” or “very” with one of the words on the left.

QUALITY ADJECTIVES

GOOD

Character

scrupulous
godly
virtuous
moral
righteous
honest
noble
wholesome
pure
innocent
untainted
saintly
courteous
well-mannered
obedient
trustworthy
upstanding
upright
respectable
gallant
benevolent

A Deed is...

praiseworthy
laudable
commendable
admirable
credible

An Idea Is...

brilliant
ingenious
resourceful
inventive
creative
innovative
imaginative

Great

terrific
superior
extraordinary
marvelous
excellent
super
wonderful
magnificent
splendid
exemplary
awesome
fascinating
superb
glorious
spectacular
capital
first-rate
topnotch
top quality
select
unequalled
unparalleled
outstanding
unrivalled
exquisite
majestic
refreshing

Acceptable

agreeable
satisfactory
presentable
tolerable
all right
pleasant
pleasing

Good for You

wholesome
nutritious
beneficial
favorable
advantageous
worthwhile
profitable

Food

delicious
delectable
scrumptious
flavorful
tasty
appetizing
yummy
savory
mouth-watering
luscious
succulent

Special

cherished
idolized
prized
esteemed
held dear
revered
adored

Sounds

melodious
sweet
harmonious
golden
catchy
clear
pleasant
flowing
glorious
heavenly

Skilled

capable
accomplished
efficient
effective
knowledgeable
qualified
adept
adroit
proficient
expert
experienced
productive

Add Your Own

BAD
(see also “mean”)

Character

wicked
unrighteous
amoral
immoral
ungodly
dishonest
unscrupulous
impious
dissolute
licentious
roguish
crooked
untrustworthy
disloyal
treasonous
insidious
deceitful
sinister
sinful
criminal
base
unreliable
naughty

Tricky

wily
sly
cunning
dishonest
crafty
conniving
cheating

Acts

heinous
terrible
spiteful
awful
brutal
diabolical
atrocious
horrible
abominable
detestable
despicable
contemptible
vile
sordid
foul
wretched
reprehensible
disgraceful
shameful
scandalous
snide
revolting
obnoxious
repulsive
disgusting
unpalatable
regrettable
untimely

Faulty

imperfect
inferior
second-class
defective
inadequate
unacceptable
lousy
ineffectual
unfit
languid

Harmful

detrimental
deleterious
damaging
ruinous
baneful
venomous
fatal
injurious
treacherous

Add Your Own

PRETTY

beautiful
attractive
comely
handsome
eye-catching
fancy
captivating
gorgeous
stunning
ravishing
alluring
lovely
charming
enticing
exquisite
breathtaking
inspiring

colorful
brilliant
adorned
dazzling
decorative
deluxe
elaborate
glorious
glowing
lustrous
ornate
radiant
shining
vibrant
vivid

adorable
classy
dainty
delicate
elegant
grand
refined
ritzy
sleek
snazzy
sophisticated
swank

Add Your Own

NICE

kind
friendly
delightful
personable
charismatic
enchanted
sweet
charming
pleasant
genial
congenial
sociable
benevolent
amiable
agreeable
affectionate
cordial
neighborly
cooperative
sympathetic

Add Your Own

UGLY

unsightly
grotesque
homely
unattractive
marred
contorted
mutilated
blemished
unappealing
gruesome
hideous
frightening
scary
creepy
horrifying
shocking
daunting
disturbing

PLAIN

dull
drab
ordinary
common
boring
everyday
not much to look at
humdrum
bleak

Add Your Own

MEAN

obnoxious
cruel
barbaric
ferocious
savage
vicious
brutal
brutish
evil
fiendish
diabolical
infernal
wicked
nasty
disagreeable
sinister
villainous
haughty
unfriendly
uppity
harsh
unpleasant

Add Your Own

A REMARK or ACT CAN BE...

seething
scathing
biting
caustic
bitter
cutting
stinging
critical
virulent
spiteful
hostile
injurious
damaging
malignant
heated
appalling

INTERESTING

amazing
astonishing
astounding
marvelous
miraculous
incredible
remarkable
unbelievable
inconceivable
confounding

intriguing
amusing
fascinating
gripping
engrossing
thought-provoking
exciting
tantalizing
captivating
spell-binding
enthraling

puzzling
baffling
bewildering
unfathomable
abstruse
mysterious
enigmatic
cryptic
esoteric

extraordinary
unheard of
uncommon
strange
odd
peculiar
curious
seldom seen
unimaginable
surprising
unconventional
unprecedented
novel
irregular

bizarre
weird
unique
freakish
offbeat
outrageous
outlandish
oddball
unorthodox

Add Your Own

BIG

large
gigantic
towering
great
spacious
bulky
broad
immense
vast
huge
enormous
good-sized
expansive
colossal
monstrous
monumental
tremendous
grand
extensive
massive
robust
jumbo
mammoth
substantial
humongous
stupendous
prominent
elephantine
gargantuan
prodigious
grandiose
Herculean

Add Your Own

SMALL

tiny
little
wee
mini
short
teeny
itsy-bitsy
peewee
bantam
diminutive
petite
miniature
miniscule
minute
puny
runty
stunted
dwarf
shrunken

thin
slender
slight
lean
scanty
narrow
brief
insufficient
sparse
wanting
skimpy
meager
minor

Add Your Own

A LOT

several
numerous
innumerable
countless
multiple
a multitude
a myriad
abundant
profuse
considerable
copious
umpteenth
teeming
plentiful
throng

Add Your Own

FIVE SENSES & EMOTIONS

SIGHT

angular	feathery	metallic	tangled
ashen	fiery	muddy	tantalizing
blazing	flat	minute	tapering
blotched	flared	muscular	tawny
brazen	flowery	narrow	tidy
bright	fluffy	neat	top-heavy
brilliant	flushed	ornate	translucent
broad	foamy	opaque	transparent
bubbling	foggy	oval	tubular
bulky	frilled	padded	turbulent
bumpy	fuzzy	pale	twinkling
bushy	furrowed	patterned	twiggy
calm	gigantic	petite	unstained
cascading	glassy	pointed	untidy
clear	glimmering	powdered	vibrant
cluttered	glossy	prickly	wavy
coarse	glowing	pulpy	whirling
colossal	graceful	radiant	winged
colorless	hairy	regal	wiry
congested	hardy	rotund	wrinkled
crimped	hazy	ruffled	
crowded	hideous	scalloped	
curved	immense	scummy	
cylindrical	immeasurable	shaggy	
dainty	imposing	shining	
dark	irregular	shimmering	
dazzling	jutting	skinny	
decorated	jeweled	sleek	
dim	knobbed	sparkling	
dismal	lacy	spiky	
dotted	lavish	splintered	
drab	lean	split	
drenched	leathery	spongy	
dripping	lopsided	steamy	
dull	lumpy	stubby	
dusty	lustrous	stunning	
elegant	massive	sunlit	
erect	matted	spotty	
exotic	messy	swollen	

SOUND

banging	dripping	muttering	snapping
barking	discord	musical	snarling
bawling	droning	muted	snoring
beating	dulcet	noisy	snort
belching	euphonious	outcry	stormy
bellowing	exploding	pandemonium	stuttering
blaring	faint	patter	stomping
blasting	fizzing	peaceful	stamping
bleating	gagging	pealing	splat
boisterous	gasping	peeping	swish
booming	giggling	piercing	speechless
blustering	grating	pinging	tapping
brash	growling	placid	tearing
burping	grunting	plopping	tinkling
bursting	guffaw	popping	thudding
buzzing	gurgling	quacking	thumping
cacophony	gushing	racket	thundering
chattering	harmonic	rapping	thwack
cheering	hissing	rasping	ticking
chiming	honking	rattling	tranquil
chirping	howling	rhythmic	tumult
clamoring	hubbub	ringing	tuneful
clanging	humming	ripping	twittering
clapping	hushing	rowdy	uproar
clicking	inaudible	rumbling	wailing
clinking	jangling	rustling	warbling
commotion	jingling	scratching	wheezing
cooing	lamenting	screaming	whimpering
coughing	laughing	screeching	whining
crackling	lyrical	serene	whispering
crashing	murmur	singing	whirring
croaking	mellow	slamming	whizzing
crunching	melodious	shouting	whooping
crying	moaning	silent	whistling
deafening	mooing	splashing	yell
drawl	mumbling	squawking	yelp

TASTE & SMELL

(see also “good” and “bad”)

acidic	fragrant	perfumed	sour
acrid	fresh	pickled	spicy
alkaline	fruity	piney	spoiled
appetizing	gamy	plastic	stagnant
aromatic	garlicky	poignant	stale
balmy	harsh	pungent	stench
biting	hearty	putrid	succulent
bitter(sweet)	hot	rancid	sugary
bland	lemony	rank	sweaty
burnt	luscious	raw	sweet
buttery	medicinal	reeking	tangy
crisp	mellow	repugnant	tart
delectable	mildewed	rich	tasteless
delicious	minty	ripe	vile
delicate	moist	rotten	vinegary
doughy	moldy	rubbery	unappetizing
earthy	musty	salty	unpalatable
fetid	noxious	seasoned	zesty
fishy	oily	savory	
foul	overripe	scented	
flowery	peppery	sharp	

TOUCH

abrasive	fluffy	moist	smothering
biting	foamy	mushy	soapy
blustery	freezing	numbing	sopping
boiling	furry	oily	soft
bubbly	fuzzy	piercing	soupy
bulky	frigid	plastic	spiky
bumpy	glassy	pointed	splintered
burning	gluey	powdery	spongy
bushy	gnarled	prickly	steamy
clammy	grainy	pulpy	steely
coarse	greasy	rocky	sticky
cold	gritty	rough	stifled
cool	gushy	rubbery	stinging
cottony	hairy	rugged	stony
corrugated	hard	sandy	stubby
crinkly	heavy	scalding	swirling
crisp	hot	scorching	tangled
cushioned	humid	scaly	tender
damp	icy	scratchy	tepid
delicate	jagged	scummy	thick
downy	knobbed	shaggy	tickling
drenched	knotted	sharp	tough
dripping	lacy	silky	velvety
dry	leathery	slick	warm
dusty	lukewarm	slimy	waxy
feathery	lumpy	slippery	wet
fine	matted	sloppy	wiry
firm	metallic	smooth	wooly

EMOTION WORDS

abashed
aggravated
agitated
alarmed
ambivalent
angry
annoyed
anxious
apathetic
appeased
apprehensive
aroused
baffled
betrayed
bewildered
bothered
calm
cocky
collected
composed
concerned
confident
confused
crazed
deceived
decided
dubious
dejected
delighted
delirious
deluded
dependent
depressed
despondent
determined
disappointed
discontented
discouraged
dissatisfied
disturbed
doubtful
downhearted
drained
drowsy

eager
ecstatic
edgy
embarrassed

engrossed
enraged
envious
exasperated
excited
exhausted
fatigued
fervent
firm
flustered
frantic
frenzied
fretful
frustrated
fuming
furious
gloomy
grave
grim
groggy
helpless
hesitant
hopeless
horrificed
hysterical
impassioned
impatient
impulsive
indifferent
indignant
inflamed
irate
jealous
lost
mised
mournful
nervous
oblivious
overjoyed
pacified

panicked
peaceful
pensive
petrified
placated
pleased
preoccupied
proud

provoked
puzzled
reflective
refreshed
relaxed
reliant
reluctant
resolute
restless
scared
self-reliant
serious
smug
solemn
somber
soothed
startled
stunned
sullen
sure
surprised
suspicious
tense
terrified
thoughtful
thrilled
tranquil
tricked
uncertain
undecided
uneasy
unsettled
unsure
worried
zealous

DECORATIONS

ALLITERATION

Alliteration is a poetic device that uses two or more words that begin with the same sound (not necessarily letter) close together. These words may be separated by conjunctions, articles, short pronouns, or prepositions.

Big, beautiful butterflies took to the sky.

Clumsily he clawed and clampered up the cliff.

The sunny city was sizzling with excitement.

“The King’s Breakfast” by A. A. Milne ends with this famous alliteration:

Nobody,
My Darling,
Could call me a fussy man—
But
I do like a little bit of butter for my bread.

Look for alliteration in the literature you read. Try to create some of your own extended alliterations by finishing these thoughts:

Crazy cats _____.

Daring dogs _____.

Jazzy jets _____.

Silly Sally _____.

Try your own:

THREE SHORT STACCATO SENTENCES

Placing three very short sentences together is an effective way to grab a reader's attention. (Short sentences have two to five words.) Use this technique at pivotal points in your writing for emphasis. The "3sss" works especially well at the beginning of a composition and at the end of a paragraph. Here are some examples from students:

The naïve animals never realized, until too late, what the lion was up to. *They all pitied the lion. They came to help. They never returned.*

The huge pockets of his coat were stuffed with shirts and socks. He was hungrily devouring a loaf of bread and didn't care how funny he looked. *Some people frowned at him. Others giggled. Everyone wondered who he was.*

The public school system claims to present an unbiased outlook of education. It takes pride in exhibiting "total freedom of speech and faith." But is it actually accomplishing this? *The Ten Commandments are banned. Prayer is forbidden. Creation is scoffed.*

QUESTIONS OR COMMANDS

When you ask a question or give a command, it causes your reader to take note and pay attention because he will feel the need to respond. Notice how questions and commands are used in the following student samples:

Questions

Evolutionists believe that the world, indeed the entire universe, began from a "Big Bang." *However, could something of such complex order and design really be the product of catastrophe or chance?*

Some public schools are a threat to the safety of our children. *Would you want your child in a school where students must be frisked for weapons?*

Commands

Never underestimate the value of courage.

Look up into the heavens and consider the handiwork of God.

SIMILES AND METAPHORS

*Porcupines can't throw their quills. These **barbed harpoons**, however, leave the original owner at a touch, but stay in the flesh of enemies **like fishhooks**.*

From *Rascal*, by Sterling North

Similes and metaphors describe things by comparing them to other things.

Similes use the words *like* or *as* to connect the two things.

Man cometh forth *like* a flower and is cut down... (Job 14:2)

Whoso boasteth himself is *like* clouds and wind without rain... (Proverbs 25:14)

Metaphors simply call one thing another thing.

Thy Word *is* a lamp unto my feet... (Psalm 119:105)

Jesus said, "I *am* the vine; you are the branches." (John 15:5)

To create your own similes and metaphors, try these steps:

1. List as many adjectives and phrases as you can to tell about the object you want to describe.
2. Then look carefully at your list, trying not to think of the object you just described. What else could match several of those descriptions?

For example, let's try to finish the following sentence with a simile:

As he clutched tightly to the branch, he looked below him at the rows of pine trees that seemed to him to be like _____.

List words or phrases that describe pine trees:

long tapered pointed green could hurt him pointing toward him

What else could be described with several of the things on this list?

What about... green lances waiting to pierce him.

PRACTICE WITH SIMILES AND METAPHORS

Complete the following similes by first listing several adjectives and phrases that relate to the object or scene to be described. Study your list and try to think of other things that could match them.

1. The tiger's teeth shone like _____
2. The Ninjas descended like _____
3. The herd of buffalo rushed down the hill like _____
4. The words struck like _____
5. Circles of silence spread through the crowd like _____
6. Fear swept through him like _____

The following description of the Boston Tea Party is from *The American Revolution* by JoAnn A. Grope. Can you guess the similes she used? (Notice the five-senses words.)

Splintered chests splashed as they landed alongside the ships. The wooden chests bobbed in the moonlight. Spilled tea drifted like _____ on top of the dark water. He could smell the tea over the strong smell of sea and fish.

When all the tea had been dumped, the "Indians" finally left the ships. They lined up, four in a row. Just like _____, Stephen thought, chuckling. They rested their axes on their shoulders the same way _____ rested their _____. Someone played a tune on a fife.

In these metaphors, explain how the two underlined things are alike.

1. The cowboy's face was made of tanned leather.
2. The wrestler is a gorilla.
3. The sentinel tree stands guard at the gate.

DRAMATIC OPENERS—HOOKS

Dramatic openers are designed to grab the reader’s attention. A dramatic opener for a single paragraph is often a very short sentence placed before the topic sentence. More often, dramatic openers are used to begin an entire report or essay. In these, another very short sentence may also be placed at the end of the essay or report to remind the reader of the opening. These would then frame the composition.

Some examples of several different types of hooks follow. Each of them could work well in any type of composition—descriptive, narrative, or persuasive.

QUESTION	What is of more value than gold? <i>(Essay on friendship)</i> Possible closing: A man with many friends is richly blessed.
STATISTIC/FACT	I was thirteen years old when I first visited our nation’s capital. <i>(Essay about how a trip to Washington, D.C. was inspiring)</i> Closing: Now ten years later, I hope to return, not as a tourist, but as a lobbyist.
QUOTE	“We the people of the United States...” <i>(Report on the Constitution of the United States)</i> Closing: The rights guaranteed by our Constitution ensure that the real power of the government is in the hands of the people.
SHOCK	Television is electronic heroin. <i>(Essay on the dangers of too much T.V.)</i> Closing: Don’t become an addict.
SUSPENDED INTEREST (Leaves out important information to entice the reader to read on to discover the meaning)	No one has been able to explain the strange disappearances. <i>(Report on the Bermuda Triangle)</i> Closing: We may never know.
AN IMPERATIVE (command)	Look into the heavens and count the stars if you can. <i>(Report on outer space)</i> Closing: Man will never fathom the expanse of the universe.
FRAGMENTS	Kids. Kids everywhere. As far as I could see! <i>(Narrative about the writer’s first job in a day care)</i> Closing: I learned to pray each day to have an impact on just one of those kids.
NAME DROPPING (famous names, places)	The statue of Liberty is a welcoming symbol of freedom. <i>(Report on Ellis Island)</i> Closing: Immigrants from many lands know that special lady who greeted them.

ANECDOTAL OPENERS & CLOSERS

An **anecdote** is a short story. An anecdotal opener, then, is a short narrative (story-like) paragraph placed at the beginning of a report or essay.

The purpose of this type of opening is to capture your reader's interest. A story is usually more interesting than a report. To do this well, the paragraph must include the same elements as a well-written story:

- plenty of vivid description using five-senses words
- an appeal to the readers' emotions

In biographical reports, the anecdote should help the reader feel as if they know the person being written about more personally. It should reveal his or her character, thoughts, and/or emotions. With this in mind, try to choose a situation that reveals the personality of the person you are writing about.

Here are some samples from students.

In a dingy hut next to a dingy alley a small boy sat alone and hungry. Suddenly the door burst open and his drunken father stumbled in. He violently beat his son until he became tired and staggered away. This was a typical night in the life of young Joseph Stalin.

(Report on Joseph Stalin)

His childhood beatings did more than shape his character; they made a young boy more heartless than his abusive father.

Obscure German voices behind the door were yelling—barking out orders. It was impossible to make out what they were saying. The ground seemed to quiver along with the young girl. Without the secret knock, the door flew open and before her stood her worst nightmare. It seemed as if events like this only happened in fairy tales, and in the end everything turned out all right. Anne was scared as she clung tightly to the hope that everything would turn out fine.

(Essay on Anne Frank)

Tragically, unlike the traditional fairy tale ending, Anne never lived happily ever after. But she left us with something fairy tales do not. She left us with an authentic drama of what it was like to live in mortal fear without giving up hope for a better life.

PERSONIFICATION

*The wind itself seemed to be **angry** at the big tree's **stubborn** resistance. It **groaned** and **moaned** as it pushed harder against the wavering top. With one final, grinding, creaking **sigh** the big sycamore started down.*

*From **Where the Red Fern Grows** by Wilson Rawls*

Personification gives human characteristics to things or ideas.

To use this decoration, picture an object as a human, or alive. Ask yourself what it would be doing, saying, thinking, or feeling in a given situation.

Practice with Personification

Fill in each blank with words that give the objects human characteristics. Possible answers are below, but try not to look until you have thought of your own.

1. The rocking chair _____ under his weight.
2. The _____ volcano exploded violently.
3. Tires _____ as the race began.
4. The vines _____ at my ankles.
5. Fear _____ us in that house.
6. The gray clouds engulfed the light, _____ the last bit of day.
7. The _____ November trees stood bare and lifeless.
8. Pines _____ under a blanket of snow.

Possible answers: 1. moaned 2. angry 3. screamed (note: screech would not be personification) 4. grabbed or clutched 5. lived with 6. swallowing 7. sad 8. slept

ASSONANCE AND CONSONANCE

Assonance: words that have the same internal vowel sound used in sequence or in close proximity

Which phrases are more pleasing to the ear? Underline the assonance.

1. a. tall mountains b. high mountains c. towering mountains
2. a. waves hitting and exploding b. waves clapping and crashing

Consonance: words that end with the same consonant sound used in sequence or in close proximity

Which phrases are more pleasing to the ear? Underline the consonance.

1. a. rocks with patches of snow b. black rocks speckled with snow
2. a. sun covered by pines trees b. sun hidden by evergreens and pines

TRIPLE EXTENSIONS

Repeating words or phrases twice can sound elementary—as if you couldn’t think of another way to express an idea. However, repeating a word or phrase three times sounds purposeful and even a bit sophisticated. Underline or highlight the repeated words or phrases in the samples below.

1. Repeating the Same Word

Never in the field of conflict was so much owed by so many to so few.
(Winston Churchill)

Villainy is the matter; baseness is the matter; deception, fraud, conspiracy are the matter.
(Charles Dickens)

Now this is not the end. It is not even the beginning of the end. But it is, perhaps, the end of the beginning. (Winston Churchill)

2. Repeating a Part of Speech (verbs, adjectives, -ly words)

The caste system serves no useful purpose, causes strife, and deserves to be obliterated.

The runaway slaves warily, tirelessly, and continuously pushed northward.

They were patient, persistent, and persevering.

3. Repeating a Type of Phrase or Clause

But in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. (Abraham Lincoln)

...government of the people, by the people, and for the people shall not perish from this earth.
(Abraham Lincoln)

They lived in a land where the winter was harsh, where the food was scarce, and where provisions had to be stored.

TRANSITIONAL WORDS & PHRASES

TRANSITIONAL WORDS AND PHRASES

Words That Show Sequence and Time

before	after	during	next
later	meanwhile	then	just then
immediately	when	while	suddenly
in an instant	directly	as soon as	occasionally
temporarily	intermittently	periodically	eventually
frequently	repeatedly	oftentimes	usually
sporadically	momentarily	cyclically	first
second	earlier	at the same time	later

Words That Show Addition or Link Thoughts

also	besides	further	furthermore
in addition	moreover	then	finally
plus	once more	in like manner	above all
to add to that	another	similarly	likewise
equally important	additionally	most of all	again

Words That Give Examples

for example	for instance	in particular	illustration
specifically	to exemplify	a case in point	by way of
to clarify	to illustrate	in fact	

Words to Emphasize

above all	primarily	chiefly	notably
more importantly	significantly	strikingly	emphatically
definitely	decidedly	without a doubt	truly
unequivocally	unquestionably	certainly	indeed
surely	obviously	first and foremost	absolutely

Words to Show Cause and Effect

it follows that
as a result
accordingly
due to

if...then
for this reason
in effect
because

therefore
since
after all
not surprisingly

consequently
in view of
hence
thus

Words to Compare

similarly
identically
correspondingly

likewise
in the same way

consistent with
in the same manner

relatively
equally

Words to Contrast

but
on the other hand
unlike
to differentiate

however
even though
in another way
another distinction

in contrast
yet
conversely
nevertheless

while
although

Words to Summarize or Conclude (Clincher/Conclusion Starters)

in other words
thus
to summarize
in closing
as a result
in view of

in short
hence
in brief
consequently
it is clear that
without a doubt

in summary
the outcome
lastly
undeniably
as a consequence
not surprisingly

in conclusion
all in all
finally
therefore
so
thus

GRAMMAR RULES

These rules may be taught in any order. If you are using *U.S. History-Based Writing Lessons* Volume 1 or 2, the lessons instruct you when to learn and practice each. Volume 2 assignments are interspersed with Volume 1 assignments so that the exercises can be grouped with the rule being practiced.

If you are not using the history-based lessons, realize that some of the rules help in using specific IEW elements of style correctly or help in writing a particular type of composition. Below is a chart that recommends which of these rules go well with a particular element of style or composition type.

When this IEW concept is covered...	this grammar rule will help.
stories	Rule 4
the who/which clause	Rule 7
www.asia.because clause	Rule 8
"-ing" opener	Rule 9
creative writing or critiques	Rule 10

Once a grammar rule has been taught, if a student breaks the rule in a composition, the teacher should mark the error by noting the number of the rule. The student should then refer to the rule in order to correct the error.

Answers to all practice exercises are at the back of this grammar section.

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RULE 1: COMMAS

1a. LISTS

Use commas to separate three or more items in a series.

The Pilgrims ate corn, pumpkin, berries, and wild game.

Do not omit the comma before the “and.”

At one time the final comma was optional, but now it is considered necessary to avoid confusion. Look at the sentence below. How could it be misunderstood?

Pumpkins, the smell of freshly baked bread and Indians all remind me of Thanksgiving.

1b. COMPOUND SENTENCES

To decide if a comma is necessary in a sentence with the words *and*, *but*, *or*, *nor*, *yet*, *for*, or *so*, look at what is on either side of the word. If both sides could be complete sentences, use a comma. If one side could not be a complete sentence, do not use a comma (except in a series as in Rule 1a).

The storm lasted for weeks, but the Pilgrims knew the Lord would keep them safe.

The waves crashed over the deck and rocked the tiny ship.

Exception: If the two complete “sentences” are short and closely related, you may omit the comma.

They prayed so they wouldn't be afraid.

Note: When the words *however*, *thus*, *accordingly*, *indeed*, and *therefore* separate two complete thoughts, a semicolon is needed before them and a comma after. Rule 2 will cover this.

COMMA RULES WORKSHEET

Add commas where needed. Be sure you can explain the rule for adding or not adding a comma as it applies to each sentence.

1. The Pilgrims were glad that John Howland was safe but they knew the trip would be perilous.
2. The Pilgrims spotted the coast of Massachusetts and thanked God for land.
3. They had intended to go to Virginia but Plymouth would now be their home.
4. The men women and children all helped build a settlement.
5. The Pilgrims wanted law and order so they wrote the Mayflower Compact.
6. There was little food so many Pilgrims died the first winter.
7. Indians helped them plant corn and hunt for food.
8. They had a feast and celebrated the first bountiful harvest.
9. They had popcorn wild game and berries to eat.
10. The Pilgrims prayed and thanked God.

Answers on page 86

RULE 1: COMMA RULES CONTINUED

1c. PREPOSITIONAL PHRASES

In general, use a comma after a prepositional opener (#2 sentence opener) when the prepositional phrase is four or more words. The comma is optional, but recommended, for shorter phrases.

In the still December night, George Washington led his men across the Delaware River.

When two phrases begin a sentence, place a comma only after the final phrase.

*For many months **during** the winter, food was scarce.*

1d. INTERRUPTERS

Use commas to set off interrupters:

George Washington, in fact, wanted no money for his services as Commander-in-Chief of the American army.

1e. DATES

When writing dates, use a comma between the day and the year but not between the month and the day. If the date is not at the end of the sentence, follow it with a comma.

If a date contains only a month and a year, commas are optional.

*It was June 3, 1775, when George Washington took command of the American army.
It was December, 1783, when he left the army.*

Also correct: *It was December 1783 when he left the army.*

1f. CITIES AND STATES/COUNTRIES

Use a comma between a city and state or country. If a city and state or country occurs within a sentence, follow it with a comma.

King George ruled from London, England, and did not understand the determination of the American people.

In Yorktown, Virginia, the final great battle of the American Revolution was fought.

GRAMMAR REVIEW: COMMA RULES 1a–1f

Add commas where necessary. If the sentence is correct as is, write “C” on the blank. Also on each of the blanks, write the appropriate rule number.

- _____ 1. Not all Southerners owned slaves but owners of large plantations were rich and powerful.
- _____ 2. They in fact depended upon slave labor in order to make their fortunes.
- _____ 3. The Southern plantations grew tobacco sugar cane and cotton.
- _____ 4. In response to comments made by dinner guests Eli Whitney began working on a machine to clean cotton.
- _____ 5. His cotton gin inspired Southerners to plant more cotton and buy more slaves.
- _____ 6. Harriet Beecher Stowe’s novel, *Uncle Tom’s Cabin*, helped people see the evils of slavery and the resulting hostility brought our country closer to war.
- _____ 7. The Civil War began on April 12 1861 at Fort Sumter.
- _____ 8. The Confederates moved their capital from Montgomery Alabama to Richmond Virginia.

Answers on page 86

RULE 2: SEMICOLONS

Semicolons are marks that signal readers to pause longer than for a comma but not as long as for a period. Semicolons are used to separate independent clauses. Independent clauses could stand alone as complete sentences; they contain both a subject and a verb.

2a.

Use a semicolon between related independent clauses *not* joined by a coordinating conjunction (*and, but, or, nor, so, yet, for*).

Samples

The delegates pledged their lives when they signed the Declaration; they knew they could be hanged for treason.

Also correct:

*The delegates pledged their lives when they signed the Declaration, **and** they knew they could be hanged for treason.* (A comma plus “and” replaces the semicolon.)

2b.

Use a semicolon between the independent clauses of a sentence when they are joined by one of the following:

however, thus, accordingly, indeed, therefore, for example, that is, namely

Samples

Most Americans did not want war; however, they would not tolerate a tyrannical government.

Patriots did what they could; for example, many farmers smuggled ammunition out of Boston.

Be sure both sides of the connecting word have a subject and a verb. If not, a comma should be used.

The Second Continental Congress, therefore, adopted the Declaration of Independence on July 4, 1776.

GRAMMAR REVIEW: RULES 1 AND 2

Add commas and semicolons where necessary. If the sentence is correct as is, write "C" on the blank. Also on each of the blanks, write the appropriate rule number.

- _____ 1. Negroes were placed on auction blocks they were sold like animals.
- _____ 2. Slavery was a cruel institution however many owners treated their slaves kindly.
- _____ 3. It is natural for men to desire to be free therefore many slaves attempted to escape.
- _____ 4. Many slave owners were cruel and beat their slaves without cause.
- _____ 5. Some slaves therefore fought back.
- _____ 6. Some Southerners believed slavery was wrong so they helped runaways escape.

Answers on page 87

COMMA OR SEMICOLON?

Grammar Rules 1b and 2 concern punctuating sentences that look like two complete sentences joined together with a connecting word. Either a comma or a semicolon must be placed between the two independent clauses, but how do you know which to use? Check the word used to connect them. If no word is between them, a semicolon is needed.

Unscramble the words to reveal which words need commas and which words need semicolons.

Complete sentence, _____ complete sentence

nda _____	tub _____
onr _____	ro _____
yte _____	os _____
ofr _____	

Note that all of these words are two or three letter words.

Complete sentence; _____, complete sentence

revewoh _____	hatt si _____
suth _____	dedeni _____
ofr paxemle _____	heeetorfr _____

Note that all of these words or phrases are at least four letters.

Answers on page 87

RULE 3: COLONS

Colons are used in several ways. Rule 3 focuses on the two most common for our purposes.

3a. LISTS

Use a colon after an *independent clause* that introduces a list of three or more things.

The Declaration of Independence is divided into four parts: the Preamble, a Declaration of Rights, a Bill of Indictment, and a Statement of Independence.

Never place a colon after a verb that introduces a list.

No colons are needed in the following:

The ideals Thomas Jefferson expressed in the Declaration included the rights of all men, freedom from tyranny, and equality.

The men chosen to draft the Declaration were Benjamin Franklin, Roger Sherman, John Adams, Robert Livingston, and Thomas Jefferson.

3b. QUOTES

Use a colon after an *independent clause* that introduces a quote.

Thomas Jefferson penned these magnificent words: “We hold these truths to be self-evident, that all men are created equal.”

PRACTICE RULES 2 AND 3: SEMICOLONS AND COLONS AND COMMA REVIEW

Add commas, semicolons, and colons where needed. Write “C” in the margin if the sentence is punctuated correctly.

1. American colonists were provoked by many things the Stamp Act, the tax on tea, no representation in Parliament, and the denial of their rights as Englishmen.
2. They protested “taxation without representation” and they called the laws England imposed on them intolerable acts.
3. The colonists were indignant the English were filled with animosity.
4. Leaders of the Sons of Liberty included John Hancock Sam Adams and Paul Revere.
5. John Hancock who was especially indignant over the taxes probably organized the Boston Tea Party.
6. King George was outraged by the tea party and took revenge on Boston.
7. He thought this would make the patriots of Boston give in however they were determined.
8. The other colonies helped Boston by sending many things food cloth candles and even flocks of sheep.
9. Many soldiers were sent to Boston and animosity against England became stronger.
10. It is believed that Benjamin Franklin warned his fellow delegates of the gravity of their decision with a pun “We must all hang together, or most assuredly, we shall all hang separately.”

Answers on page 87

RULE 3: COLONS CONTINUED

3c. EXPLANATIONS

Use a colon to introduce an example or an explanation related to an idea just expressed. If the explanation could be a complete sentence, it may begin with a capital or a lowercase letter.

People who were part of the Underground Railroad were from all classes of society, but they had one thing in common: They believed slavery was wrong.

People who were part of the Underground Railroad were from all classes of society, but they had one thing in common: compassion.

3d. LONG QUOTATIONS

Use a colon at the end of a paragraph that introduces a long quotation.

“Follow the Drinking Gourd” was a song with a secret message for slaves. The words of the chorus went like this:

When the sun comes back and the first quail calls,

Follow the Drinkin’ Gourd.

For the Old Man’s waiting for to carry you to freedom,

If you follow the Drinkin’ Gourd.

Note that long quotations that are set off from a paragraph are not placed in quotation marks. Instead, each line is indented twelve spaces. This lets the reader know the material is quoted.

GRAMMAR REVIEW: RULES 1–3

Add commas, semicolons, and colons where necessary. If the sentence is correct as is, write “C” on the blank. Also on each of the blanks, write the appropriate rule number.

- _____ 1. Slaves traveling on the Underground Railroad used many forms of transportation horses, boats, carts, carriages and feet.
- _____ 2. The South relied on slave labor the North did not.
- _____ 3. Some of the most famous people who worked on the Underground Railroad include Harriet Tubman, Fredrick Douglas, and Levi Coffin.
- _____ 4. Some slaves actually mailed themselves to freedom and made it!
- _____ 5. The penalties for helping slaves escape were severe however this did not deter kind men and women from being part of the Underground Railroad.
- _____ 6. The code name for a conductor was “Lord” or “Old Man” Harriet Tubman was “Moses.”
- _____ 7. Slaves on the Underground Railroad had one goal freedom.
- _____ 8. Conductors and station masters relied on one rule in particular Codes and signals had to remain secret.
- _____ 9. “Station masters” however had to be careful.
- _____ 10. Many “station masters” built hiding places into their homes and they were able to fool even their neighbors.

Answers on page 88

RULE 4: USING QUOTATION MARKS IN DIALOGUE

4a. Capitalize the first word of a quotation. If the quotation is interrupted by other words, the second part should not begin with a capital unless it is the beginning of a new sentence or a word that would be capitalized anyway.

“Give me liberty,” proclaimed Patrick Henry, “or give me death.”

“Dost thou love life?” asked Franklin. “Then do not squander time.”

4b. Quotations should be set off from other words in the sentence by using a comma, question mark, or exclamation point. Note that when a question mark or exclamation point is used, a comma is not needed. See samples above.

4c. Commas and periods always go inside closing quotation marks, except when the quotation is followed by parentheses. This is true even when not in dialogue.

Emerson wrote the poem with the famous line, “The shot heard ’round the world.”

4d. Colons and semicolons always go outside closing quotation marks.

Colonists protested “taxation without representation”; King George refused to hear.

4e. Question marks and exclamation points go inside closing quotation marks when they apply to the quoted matter only. They go outside when they refer to the whole sentence.

The colonists asked, “Isn’t it every man’s right to bear arms?”
(Note that no period is needed following the quotation marks.)

Did Paul Revere really say, “The British are coming”?

4f. When writing conversation, begin a new paragraph each time the speaker changes.

Early that morning about seven hundred troops arrived.
“Do not fire unless fired upon,” a minuteman commanded, “but do not move either. We can’t let them get to Concord.”
“Disperse, rebels,” the British officer ordered as his men took their positions behind him.
The minutemen did not budge.

PRACTICE USING QUOTATION MARKS IN DIALOGUE

Add quotation marks and punctuation as needed. Notice the paragraph breaks as speakers change.

We can't let those lobsterbacks intimidate us. Follow them Captain Parker shouted indignantly.

We can fire from behind trees and rocks suggested one minuteman and their red coats will make perfect targets.

Do you think they will return fire another asked

Not if we run as soon as we shoot

With that they laughed and shouted Let's go

With new determination, the minutemen grabbed their muskets. The small band shot at the mighty British army all the way back to Boston. The American Revolution had begun.

Answers on page 88

RULE 5: POSSESSIVE PRONOUNS VS. CONTRACTIONS

Do not use apostrophes in **possessive pronouns**.

its, theirs, yours, whose, ours

Do use an apostrophe in **contractions**.

it's = it is there's = there is who's = who is

RULE 6: OTHER TRICKY WORDS

Do not use **then** when you mean **than**.

For comparison: greater *than*, less *than*, more *than*

For time: now and *then*

there = opposite of *here*

their = possessive

they're = *they are*

Alright is a nonstandard spelling. Always use **all right** in your writing.

Alot is not a word. It is **a lot**.

Among is used with three or more; **between** is used with two.

She divided the money among the three of us.

“Between you and I” is incorrect; “between you and me” is correct.

Like is a preposition and it can be followed only by a noun or noun phrase.

Use **as** or **as if** to begin a clause. (A clause will have a subject and a verb.)

*She sang **like** a nightingale.*

*He listened **as if** he was under a spell.*

PRACTICE GRAMMAR RULES 5 & 6: TRICKY WORDS

Correct any errors. Write a “C” in the right margin by any sentences that are correct as is.

1. The gun deck was wet because it's walls were full of cracks.
2. Puritans made all of there own clothes.
3. Whose the town crier?
4. Puritan rules at mealtimes were stricter then they are today.
5. Puritans did not believe that it was alright to squander time.
6. Alot of Puritans believed in witches.
7. There's much to do on a New England farm.
8. The work was shared between all the family members.

Answers on page 88

GRAMMAR REVIEW: RULES 5–6

Make any corrections necessary. There may be more than one in a sentence. If there are no mistakes, write “C” in the left margin.

1. Slavery was crueler then any other institution in America.
2. It robbed blacks of there right to “life, liberty, and the pursuit of happiness.”
3. Who’s lives were as sad as their’s?
4. Secret messages were circulated between the slaves in the fields.
5. Alot of messages were in songs such as “Swing Low Sweet Chariot.”
6. It was alright for slaves to sing while they worked.
7. Between you and I, I believe its a disgrace that slavery ever existed here.

Answers on page 89

RULE 6: MORE TRICKY WORDS

Affect is a verb; **effect** is a noun.

Knowing the effect of music on life has affected my choice in music.

Allusion is an indirect reference or casual mention.

In his speech, he alluded to Thomas Edison.

Illusion is something that gives a deceptive impression.

Advertisers often give the illusion that their product is better than it really is.

Elusion is avoiding or escaping.

His elusion of the police was remarkable.

Anxious means “filled with anxiety.” It is not a positive thing. Do not use it when you mean “eager.”

Compare to: To compare one thing *to* another is to say that one thing is like another.

Compare with: To compare one thing *with* another is to discuss how they are alike and how they are different.

Compliment is something said in praise.

Complement is an addition or counterpart that brings to perfection.

She complimented me on how well the color of my shirt complemented my eyes.

Continuous means going on without interruption or break;

Continual means repeatedly (stopping and starting).

Different from is correct; **different than** is not.

Each other is used with two.

One another is used with more than two.

A husband and wife should love each other.

Brothers and sisters must learn to get along with one another.

Eminent means famous, prominent, or remarkable.

Imminent means impending; threatening to happen.

Immanent means inherent.

Farther refers to distance that can be measured.

Further refers to figurative or immeasurable distances.

We are farther from Texas than you are. I got no further on the housework.

Fewer is used when things can be counted.

Less is used when things cannot be counted.

Diet food contains fewer calories and is less fattening than most other food.

Healthful means something that promotes health.

Healthy means not sickly; it applies only to living things, not food.

Americans need to eat food that is healthful if they want to be healthy.

Immigrate is to move *into* a country.

Emigrate is to move *out* of a country.

Presently means *soon*, not *now*.

Principal can be an adjective meaning “most important” or a noun meaning “the administrator of a school.”

The principal objective is salvation.

The principal ordered her to stay after school.

Principle is a doctrine, moral, or motivating force upon which conduct or judgments are based. It is a noun.

He is a man of high principles.

RULE 7a: THE WHO/WHICH CLAUSE

The IEW dress-up known as the *who/which clause* is called an adjective clause in grammar books. This is because it is an entire clause that describes a noun. It will, therefore, follow a noun. It will begin with either the word *who* or the word *which* followed by a verb. The entire clause will be inserted into an already complete sentence.

The who/which clause is useful in two ways:

- to help you add more detail to a sentence
- to help combine two short sentences into one

The w/w clause should be set off by commas.

If it is removed, there should still be a complete sentence left.

Sample

The English gentlemen, who wanted to search for riches, would not work.

Notice that if we remove the who clause, we would still be left with a complete sentence:

The English gentlemen would not work.

This will always be the case if you have added a true w/w clause.

Practice

Combine these two sentences into one using a w/w clause:

1. John Smith was appalled at their frivolity. He made a clever rule.
2. John Smith knew how to trade with the Indians for food. He helped save Jamestown.

Add more information to this sentence by adding a w/w clause. Hint: Find the nouns first; a w/w clause can follow each of them.

3. The settlers could not eat the remaining sea rations.

Answers on page 89

RULE 7b: REFINING THE WHO/WHICH CLAUSE

The who/which clause is a step toward a more sophisticated sentence construction. In each of the sentences below, mark out the word *who* or *which* and the form of *to be* that follows it (*is, was, are, were*). Leave the remainder of the clause and the commas. Do you like the sentences better this way?

1. John, who was a farmer and a minuteman, lived near Lexington, Massachusetts.
2. John, who was like many other colonists, believed King George was a tyrant.
3. The ammunition, which was hidden in Concord, would be safe.
4. John Parker, who was the captain of the minutemen, gave the order.
5. John's hands, which were shaking with fear, could barely hold his musket.
6. The shot, which is known as "the shot heard 'round the world," began the American Revolution.

In the above sentences, you created what IEW calls "invisible who/which clauses." These still count as the w/w dress-up. To indicate them, simply write "I w/w" in the right margin.

Answers on page 89

RULE 7c: WHO, WHICH, OR THAT?

(ADVANCED)

These words can be confusing, and they are often misused. Here are some basic rules:

When referring to **people**, always use **who**.

When referring to **things**, always use **which** or **that**.

When referring to **animals**, use **which** or **that** unless the animals are characters in a fable or story where animals are given human characteristics.

If the clause is not necessary to convey the meaning of the sentence (a true who/which clause), use *who* (for people) or *which* (for things) and remember to *set the clause off with commas*. You should be able to remove the clause without changing the meaning of the sentence. In other words, the clause is just extra information.

Abraham Lincoln, who preferred to err on the side of mercy, gave deserters a chance to return to their units. (Abraham Lincoln gave deserters a chance to return to their units.)

The Bible, which Lincoln kept on his desk, gave him strength. (The Bible gave him strength.)

Beware of Imposter Who/Which Clauses

If the clause is necessary to the understanding of the sentence because it defines or specifies the thing or group referred to, it is not a true *who/which clause*. In such cases, follow these rules:

Necessary (restrictive) clauses use *that*, not *which*, for things and *who* for people. Do not set these clauses off in commas.

The war that divided our nation is known as the Civil War.

One of the things that gave slaves hope was the Emancipation Proclamation.

Copperheads were people who lived in the North but were loyal to the South.

RULE 8: THE ADVERB CLAUSE

W	W	W.	A	S	I	A.	B	U	U	B	A
h	h	h	s	i	f	l	e	n	n	e	f
e	i	e		n		t	c	t	l	f	t
n	l	r		c		h	a	i	e	o	e
	e	e		e		o	u	l	s	r	r
						u	s		s	e	
						g	e				
						h					

An adverb clause is *part* of a sentence that begins with one of the above words followed by what looks like a complete sentence. The clause, however, cannot stand alone because the *www.asia* word will make it an incomplete thought. The entire clause must be joined to another complete sentence.

When America needed help in the war, Ben Franklin was sent to France.

Without *when*, this beginning clause could be a complete sentence; however, as soon as *when* was added, it became an incomplete thought.

A sentence with an adverb clause will always look as if it has two complete sentences—one following the *www* word and the other before or after the entire clause. What are the two sentences in the example above?

As a Dress-up

Adverb clauses placed in the middle or at the end of a sentence are considered dress-ups and should be indicated by underlining the *www* word and writing *cl* in the right margin. Usually, no comma is required before the clause.

Washington and his troops camped at Valley Forge where the winter was harsh and supplies were scarce. *cl*

As a Sentence Opener

When an adverb clause occurs at the beginning of a sentence, we call it a **#5 Sentence Opener**. It must be followed by a comma, and we indicate it in the left margin with a “5.”

5 *Because Samuel Adams was one of the first to turn the colonists against England, he is known as the “Father of the Revolution.”*

WWW (ADVERB CLAUSE) PRACTICE

Adverb clauses are useful in avoiding too many short, choppy sentences as they allow a writer to combine two complete thoughts into one sentence.

Connect each pair of sentences by using a *www* word to create one sentence with an adverb clause. The *www* may be either at the beginning or in the middle of the sentence.

1. Nathan Hale knew spying would be dangerous. He still wanted to help George Washington obtain information about the British troops.
2. The British captured Nathan Hale. They discovered he was a spy.
3. Nathan Hale was hanged for treason. He proclaimed, "I only regret that I have but one life to lose for my country."

Make each of the following a #5 sentence. You will have to add a complete thought. There are two possible ways to accomplish this. Either place the *www* word in front of the sentence given and then add a second sentence, *or* add an entire clause in front of the sentence given. Don't forget the comma.

1. George Washington was an inspiring example to his troops.
2. Americans fought hard.
3. Molly Pitcher's husband fell from heat stroke in the battle.

Answers on page 89

#2 OR #5 OPENER?

A few www.asia words can also begin prepositional phrases: *as, since, until, before, after*.

You can easily tell the difference between a prepositional phrase and an adverb clause because a *prepositional phrase does not have a verb*. If you were to remove the *as, after, before, since, or until* from the phrase, you would not be left with a complete sentence.

Mark each of the following either #2 (prepositional phrase) or #5 (adverb clause). To determine which each is, first highlight the beginning phrase or clause. Then read it without the first word. If what is left is not a complete sentence, the opener is a #2; if what is left is a complete sentence, the opener is a #5.

- _____ 1. (Until) July 4, 1776, America was a colony of England.
- _____ 2. After the Battle of Bunker Hill, Americans knew they could put up a strong fight against the mighty British army.
- _____ 3. After he suffered through the horrible winter at Valley Forge, Washington inspired his men to persevere.
- _____ 4. As Commander-in-Chief, Washington was respected by the men who fought under him.
- _____ 5. Since the Battle of Saratoga ended British chances of dividing the colonies, it is considered the turning point of the war.
- _____ 6. Before the Battle of Yorktown, Washington had a French fleet block supplies from reaching the British army.
- _____ 7. Before Cornwallis surrendered, his band played a tune popular in England: "The World Turned Upside Down."

Note: *Because* is an adverb clause starter; *because of* is a preposition.

Answers on page 90

RULE 9: NO DANGLING OR MISPLACED MODIFIERS

A modifying phrase used as a sentence opener (#2, #4) must be directly followed by the person or thing that it modifies.

In the sentences below, the phrase cannot be linked to anything in the sentence. The phrase is said to be “dangling.” The person or thing being described must closely follow the phrase. Fix each:

example Signing the Declaration during the meeting, a new nation was born.

Signing the Declaration during the meeting, the representatives realized a new nation was born.

1. Looking at the sky on Fourth of July, the fireworks are an amazing sight.
2. At the age of five, his father died.
3. Hurrying down the street, Independence Hall came into view.

Sometimes the subject is there, but not directly after the phrase. This causes confusion. Fix these sentences:

4. Hiding in his shoe, the spy kept the evidence safe.
5. Being old and dog-eared, I found it impossible to decipher the records.

Keep related words together and in the order that best conveys the intended meaning.

Fix the following:

6. He told her he wanted to marry her frequently.
7. I have discussed how to fill the fish tanks with my students.
8. The fire was extinguished before any damage was done by the fire department.

Answers on page 90

RULE 10: AVOID THE INDEFINITE “YOU”

Use the word “you” only when you specifically mean your readers (i.e., when asking them a question). Do not use “you” to refer to people in general. It is too vague; the reader will not know who “you” is. There are several ways to avoid the indefinite “you.”

1. Substitute words such as “people,” “an individual,” “one,” or “those.”

You do not truly possess valor unless you recognize your fears.

Better: One does not truly possess valor unless he recognizes his fears.

People do not truly possess valor unless they recognize their fears.

2. If possible, however, it is better to substitute the precise person or group of people being referred to.

When you watch too much T.V., you don’t get your homework done.

Better: Children who watch too much T.V. often neglect their homework.

3. Sometimes you must rewrite the entire sentence to get rid of the “you.”

Courage helps you get through everything that life throws at you.

Better: Courage provides the strength to persevere through the tribulations life brings.

4. If you are writing a personal essay in which you are writing about yourself, you should use “I” instead of “you.”

When “The Star Spangled Banner” plays and the flag waves, you feel proud to be an American.

Better: When “The Star Spangled Banner” plays and the flag waves, I feel proud to be an American.

5. If you are writing a critique, you can substitute “readers.”

The climax leaves you pleasantly surprised.

Better: The climax leaves readers pleasantly surprised.

PRACTICE: AVOID THE INDEFINITE “YOU”

Rewrite each of the following sentences. Get rid of the indefinite “you.”

1. When you see the stars and stripes, you think of America.

2. When you worship, you don’t have to worry about being persecuted.
(Substitute the specific group of people the “you” refers to.)

3. You will enjoy this humorous story.

This _____ story is very _____.

4. “A Successful Expedition” shows you some of the many hardships the Lewis and Clark expedition faced.

5. If you persevere, you will be rewarded.

Answers on page 90

RULE 11: PARALLEL CONSTRUCTION

When you use coordinating conjunctions (*and, but, or, nor, so, yet*), it is important that the ideas you connect are worded in the same way. Note the sample sentences that follow.

Incorrect: Abraham Lincoln became known for his ^{noun} stand against slavery, his magnificent ^{noun} speeches, and ^{clause} he relied on God for wisdom.

Everything in this list must follow the thought “became known for _____.” It would not make sense to say “known for he relied on God for wisdom.”

Better: Abraham Lincoln became known for his stand against slavery, his magnificent speeches, and his reliance on God for wisdom.

Incorrect: The Southern states were ^{adj} angry over Lincoln’s election, ^{adj} worried about their future, ^{verb} and seceded from the Union.

Things in this list must follow the thought “The Southern states were _____.” “Seceded from the Union” doesn’t fit. Note that to improve this, the phrase that didn’t fit was removed from the list.

Better: The Southern states, which were angry over Lincoln’s election and worried about their future, seceded from the Union.

Correct the following sentences.

1. The drink was ^{adj} cold, ^{adj} frosty, and a ^{noun} thirst-quencher.

2. In Washington, D.C., he was excited by the speeches, the crowds, and by the patriotic music. (Hint: Decide whether to begin the list after “excited” or after “by.”)

3. What is ^{adj} innovative, ^{adj} time-tested, ^{adj} diverse, and ^{verb phrase} develops leaders? (Hint: Break this into two sentences.)

4. Lee learned from his mother to be ^{adj} patient, ^{adj} self-controlled, and the ^{noun} advantage of being disciplined.

Answers on page 90

RULE 12a: PRONOUN-ANTECEDENT AGREEMENT

Pronouns take the place of nouns. The noun that a pronoun replaces is called its *antecedent*. If the antecedent is singular, the pronoun that replaces it must be singular. If the antecedent is plural, the pronoun that replaces it must be plural.

Compound nouns connected by *and* require a plural pronoun.

Alexander Graham Bell and Thomas Edison put much perspiration into *their* inventions.

Compound nouns connected by *or* or *nor* are tricky. The pronoun must agree with the noun it is closest to.

Either Henry Ford or the *Wright Brothers* will be nominated for *their* innovative work.
Either the Wright Brothers or *Henry Ford* will be nominated for *his* innovative work.

When a pronoun replaces an indefinite pronoun ending in *-one*, *-body*, or *-thing* (e.g., *everyone*, *anybody*, *everything*), the pronoun must be singular.

During the Great Depression, *everyone* feared losing *his* job. (“*Their*” would not be correct.)

RULE 12b: CLEAR PRONOUN REFERENCES

When you use a pronoun, be sure that its antecedent is clear. Avoid using *this*, *that*, *which*, or *it* unless the antecedent is clearly stated.

Vague: The Red Baron was one of the best pilots of WWI. *This* is evident by the fact that he shot down over eighty enemy planes.

Better: The Red Baron was one of the best pilots of WWI. *His skill in an airplane* is evident by the fact that he shot down over eighty enemy planes.

If a pronoun could refer to more than one noun, reword the sentence.

Vague: After a German U-boat fired at the *Lusitania*, it sank.
Better: After a German U-boat fired at the *Lusitania*, the luxury liner sank.

Do not use an indefinite *you* or *they*. (See Rule 10.)

Vague: Following World War I, *they* formed a League of Nations.
Better: Following World War I, *many of the counties that had been involved* formed....

RULE 13: NUMBERS

13a. In general, spell out numbers that can be written in one or two words.

Abe was seven when they moved.

13b. Do not spell out dates or other serial numbers.

July 4, 1776 Chapter 8 Rule 3 265 Cherry Lane

13c. Numbers listed in the same sentence should be kept in the same form.

*He ate 2 hamburgers, 48 fries, and 5 cookies.
He ate two hamburgers, forty-eight fries, and five cookies.*

13d. Never begin a sentence with a numeral.

One hundred and five men sailed to the New World.

13e. Use numerals in the following forms: ages 10 and above, money, percentages, decimals, time, identification numbers, and statistics.

70 years old \$2.00 50% 3.5 centimeters 10 o'clock Interstate 5 a vote of 8 to 5

13f. Numbers that come before a compound modifier that includes another number should be spelled out.

The men dragged three 8-foot cannons.

13g. Large numbers that are rounded or that can be written as two words should be spelled out.

*Thousands of men lost their lives at Gettysburg.
Two thousand
2051*

13i. Spell out all ordinal numbers.

The Lincolns were an average nineteenth-century family.

ANSWERS TO PRACTICE EXERCISES

COMMA RULES WORKSHEET: RULES 1a & 1b (Page 57)

1. The Pilgrims were glad that John Howland was safe, but they knew the trip would be perilous.
2. The Pilgrims spotted the coast of Massachusetts and thanked God for land.
3. They had intended to go to Virginia, but Plymouth would now be their home.
4. The men, women, and children all helped build a settlement.
5. The Pilgrims wanted law and order, so they wrote the Mayflower Compact.
6. There was little food, so many Pilgrims died the first winter.
7. Indians helped them plant corn and hunt for food.
8. They had a feast and celebrated the first bountiful harvest.
9. They had popcorn, wild game, and berries to eat.
10. The Pilgrims prayed and thanked God.

GRAMMAR REVIEW: COMMA RULES 1a–1f (Page 59)

- (1b) 1. Not all Southerners owned slaves, but owners of large plantations were rich and powerful.
- (1d) 2. They, in fact, depended upon slave labor in order to make their fortunes.
- (1a) 3. The Southern plantations grew tobacco, sugar cane, and cotton.
- (1c) 4. In response to comments made by dinner guests, Eli Whitney began working on a machine to clean cotton.
- (1b) C 5. His cotton gin inspired Southerners to plant more cotton and buy more slaves.
- (1b) 6. Harriet Beecher Stowe's novel, *Uncle Tom's Cabin*, helped people see the evils of slavery, and the resulting hostility brought our country closer to war.
- (1e) 7. The Civil War began on April 12, 1861, at Fort Sumter.
- (1f) 8. The Confederates moved their capital from Montgomery, Alabama, to Richmond, Virginia.

GRAMMAR REVIEW: RULES 1 AND 2 (Page 61)

- (2a) 1. Negroes were placed on auction blocks; they were sold like animals.
(2b) 2. Slavery was a cruel institution; however, many owners treated their slaves kindly.
(2b) 3. It is natural for men to desire to be free; therefore, many slaves attempted to escape.
(1b) C 4. Many slave owners were cruel and beat their slaves without cause.
(2b) 5. Some slaves, therefore, fought back.
(1b) 6. Some Southerners believed slavery was wrong, so they helped runaways escape.

COMMA OR SEMICOLON? (Page 62)

Complete sentence, _____ complete sentence

and	but	for
nor	or	yet
	so	

Complete sentence; _____, complete sentence

however	that is
thus	indeed
for example	therefore

PRACTICE RULES 2 AND 3: SEMICOLONS AND COLONS AND COMMA REVIEW (Page 64)

1. American colonists were provoked by many things: the Stamp Act, the tax on tea, no representation in Parliament, and the denial of their rights as Englishmen.
2. They protested “taxation without representation,” and they called the laws England...
3. The colonists were indignant; the English were filled with animosity.
4. Leaders of the Sons of Liberty included John Hancock, Sam Adams, and Paul Revere.
5. John Hancock, who was especially indignant over the taxes, probably organized the...
6. King George was outraged by the tea party and took revenge on Boston.
7. He thought this would make the patriots of Boston give in; however, they were determined.
8. The other colonies helped Boston by sending many things: food, cloth, candles, and even flocks of sheep.
9. Many soldiers were sent to Boston, and animosity against England became stronger.
10. It is believed that Benjamin Franklin warned his fellow delegates of the gravity of their decision with a pun: “We must all hang together, or most assuredly, we shall all hang separately.”

GRAMMAR REVIEW: RULES 1–3 (Page 66)

- 3a, 1a 1. Slaves traveling on the Underground Railroad used many forms of transportation: horses, boats, carts, carriages, and feet.
- 2a 2. The South relied on slave labor; the North did not.
- 3a C 3. Some of the most famous people who worked on the Underground Railroad include Harriet Tubman, Fredrick Douglas, and Levi Coffin.
- 1b C 4. Some slaves actually mailed themselves to freedom and made it!
- 2b 5. The penalties for helping slaves escape were severe; however, this did not deter kind men and women from being part of the Underground Railroad.
- 2a 6. The code name for a conductor was “Lord” or “Old Man”; Harriet Tubman was “Moses.”
- 3c 7. Slaves on the Underground Railroad had one goal: freedom.
- 3c 8. Conductors and station masters relied on one rule in particular: Codes and signals had to remain secret.
- 2b 9. “Station masters,” however, had to be careful.
- 1b 10. Many “station masters” built hiding places into their homes, and they were able to fool even their neighbors.

GRAMMAR RULE 4: PRACTICE USING QUOTATION MARKS IN DIALOGUE (Page 68)

“We can’t let those lobsterbacks intimidate us. Follow them!” Captain Parker shouted indignantly.

“We can fire from behind trees and rocks,” suggested one minuteman, “and their red coats will make perfect targets.”

“Do you think they will return fire?” another asked.

“Not if we run as soon as we shoot.”

With that they laughed and shouted, “Let’s go!”

With new determination, the minutemen grabbed their muskets. The small band shot at the mighty British army all the way back to Boston. The American Revolution had begun.

PRACTICE GRAMMAR RULES 5–6: TRICKY WORDS (Page 70)

- | | |
|-----------------|--|
| 1. <i>its</i> | 5. <i>all right</i> |
| 2. <i>their</i> | 6. <i>a lot</i> (two words) |
| 3. <i>Who’s</i> | 7. correct as is |
| 4. <i>than</i> | 8. <i>between</i> should be <i>among</i> |

GRAMMAR REVIEW: RULES 5–6 (Page 71)

1. Slavery was crueler **than** any other institution in America.
2. It robbed blacks of **their** right to “life, liberty, and the pursuit of happiness.”
3. Whose lives were as sad as **theirs**?
4. Secret messages were circulated **among** the slaves in the fields.
5. **A lot** of messages were in songs **like** “Swing Low Sweet Chariot.”
6. It was **all right** for slaves to sing while they worked.
7. Between you and **me**, I believe **it’s** a disgrace that slavery ever existed here.

RULE 7a: THE *WHO/WHICH* CLAUSE (Page 74)

(Answers may vary.)

1. John Smith, **who was appalled at their frivolity**, made a clever rule.
2. John Smith, **who knew how to trade with the Indians for food**, helped save Jamestown.
3. The settlers, **who were starving**, could not eat the remaining sea rations, **which had to be tossed**.

RULE 7b: REFINING THE *WHO/WHICH* CLAUSE (Page 75)

Examples:

1. John, a farmer and a minuteman, lived near Lexington, Massachusetts.
2. John, like many other colonists, believed King George was a tyrant.

RULE 8: WWW (ADVERB CLAUSE) PRACTICE (Page 78)

(Answers may vary.)

Combine sentences with a www word:

- #5 *Although* Nathan Hale knew spying would be dangerous, he wanted to help George Washington obtain information about the British troops.
- The British captured Nathan Hale *when* they discovered he was a spy. *cl*
- #5 *Before* Nathan Hale was hanged for treason, he proclaimed, “I only regret that I have but one life to lose for my country.”

Add clauses to create #5 sentences:

1. *As he persevered through the winter at Valley Forge*, George Washington was an inspiring example to his troops.
2. *Since they were determined to win their freedom*, Americans fought hard.
3. *When Molly Pitcher’s husband fell from heatstroke in the battle*, *she took his place*.

#2 OR #5 OPENER? (Page 79)

1. #2: (Until) July 4, 1776,
2. #2: (After) the Battle of Bunker Hill,
3. #5: (After) he suffered through the horrible winter at Valley Forge,
4. #2: (As) Commander-in-Chief
5. #5: (Since) the Battle of Saratoga ended chances of dividing the colonies,
6. #2: (Before) the Battle of Yorktown
7. #5: (Before) Cornwallis surrendered,

RULE 9: NO DANGLING OR MISPLACED MODIFIERS (Page 80)

1. Looking at the sky on the Fourth of July, **I** think the fireworks are amazing.
2. At the age of five, **Ben** lost his father.
3. Hurrying down the street, **we** saw Independence Hall come into view.
4. Hiding in his shoe, **the evidence** was kept safe by the spy.
5. Being old and dog-eared, **the records** were impossible to decipher.
6. He frequently told her he wanted to marry her.
7. I have discussed with my students how to fill the fish tanks.
8. The fire was extinguished by the fire department before any damage was done.

RULE 10: AVOID THE INDEFINITE “YOU” (Page 82)

1. When **I** see the stars and stripes, **I** think of America.
 (“I” is fine in a personal essay, but not in a critique.)
2. When **Americans** worship, **they** don’t have to worry about being persecuted.
3. This humorous story is very enjoyable.
4. “A Successful Expedition” **reveals** some of the many hardships the Lewis and Clark...
5. Perseverance is rewarded.

RULE 11: PARALLEL CONSTRUCTION (Page 83)

(Answers may vary.)

1. The drink was cold, frosty, and thirst quenching.
2. ...he was excited by the speeches, by the crowds, and by the patriotic music.
or ...he was excited by the speeches, crowds, and patriotic music.
3. What is innovative, time-tested, and diverse? What also develops leaders?
4. ...patience, self-control, and the advantage of being disciplined.

CHARTS & CHECKLISTS

PROOFREADING MARKS



I like this word, phrase, or sentence. Be prepared to share it in class.

RO

A run-on sentence. “RO” will be placed in a good spot to separate the sentence into two.

frag

Fragment. Add more information to make it a complete sentence.



Capitalize this letter. *the dclaration of independence*

/

Don’t capitalize this letter. *Our ountry was at war.*

sp

Spelling error. See the bottom of your checklist for correct spelling.



Begin a new paragraph.

#

Add a space. *Paul[#]Revere rode like the wind.*



Close the space. *The red coats were marching.*



A banned or boring word. Replace it with a better word.



You repeated the same word too soon or too often. Change one of them.

Five men were chosen to write the Declaration of Independence.

Thomas Jefferson was the best writer, so they decided he should

write it.

R (#)

You broke one of the grammar rules we have learned. The number indicates which rule. Look for it in the Grammar section of your Resource Notebook (pages 54–85) to correct your mistake.

tr

You need a better transition between these sentences. Use the Transition section of your Resource Notebook (pages 51–53) for help.

SYMBOLS & ABBREVIATIONS FOR NOTE TAKING

&	and	govt	government
=	is, are	impt	important
≈	about, approximately	ea	each
>	more than	tho	though
<	less than	thro	through
#	number	probs	problems
x	times	min	minimum, least
→	leads to, caused	max	maximum, most
Δ	change	btwn	between
/	or	bkgd	background
∴	therefore	vs	versus, against
↑	increase, grow, gain	qty	quantity (amount)
↓	decrease, loss	hv	have
♀	female, woman, girl	N.B.	note well (important)
♂	male, man, boy	e.g.	for example
yrs	years	i.e.	that is
@	at	cp (cf)	compare
w/	with	ct	contrast
w/o	without	B4	before
w/i	within	p	after
wrt	with respect to	q	every
re:	regarding	ASAP	as soon as possible
b/c	because	STAT	immediately
s/t	something	f	frequently (often)
s/o	someone		

CHECKLISTS FOR EACH OF THE IEW UNITS

The following pages are sample checklists for each of the units in the IEW syllabus. In general, earlier units contain fewer elements of style than later units. However, because elements of style are not linked to specific models of structure, you may need to modify some of the checklists. Feel free to omit or add elements of style so that your checklist reflects the specific elements you have learned.

UNIT II CHECKLIST: ONE PARAGRAPH

Structure

Composition is neat and double-spaced with name

(3 pts) _____

Title reflects words from final clincher

(5 pts) _____

Style

Paragraph must contain at least one of each element of style

(worth 2 pts each)

Dress-Ups (underline one of each and label in *right* margin)

strong verb (v)	
-ly word (ly)	
quality adjective (adj)	
who/which clause (w/w)	

Sentence Openers (number each in *left* margin)

#3 -ly	
#6 VSS (2–5 words)	

Other

No banned words

(-1 ea) _____

Total Points _____/20

UNIT III CHECKLIST: BASIC NARRATIVE STORY

Structure

Composition is neat and double-spaced with name (3 pts) _____
 Setting & Characters clear (Section I) (5 pts) _____
 Conflict clear (Section II) (5 pts) _____
 Climax & Resolution clear (Section III) (5 pts) _____
 Title reflects words from final clincher (5 pts) _____

Style

Each paragraph must contain all dress-ups and openers (worth 2 pts each)

Dress-Ups (underline one of each and label in *right* margin)

I II III

strong verb (v)			
-ly word (ly)			
quality adjective (adj)			
who/which clause (w/w)			

Sentence Openers (number each in *left* margin)

#2 prepositional phrase			
#3 -ly			
#6 VSS (2–5 words)			

Other

No banned words (-1 ea) _____

TOTAL _____/65

UNIT III CHECKLIST: ADVANCED NARRATIVE STORY

Structure

Composition is neat and double-spaced with name	(2 pts)	_____
Setting & Characters clear (Section I)	(5 pts)	_____
Conflict clear (Section II)	(5 pts)	_____
Climax & Resolution clear (Section III)	(5 pts)	_____
Title reflects words from final clincher	(5 pts)	_____

Style

Each paragraph must contain all dress-ups and openers (worth 2 pts each)

Dress-Ups (underline one of each and label in *right* margin)

I II III

strong verb (v)			
-ly word (ly)			
quality adjective (adj)			
who/which clause (w/w)			
www.asia.because clause (cl)			

Sentence Openers (number each in *left* margin)

#2 prepositional phrase			
#3 -ly			
#5 www.asia.because clause			
#6 VSS (2–5 words)			

Decorations (label in *right* margin)

allit dialogue 3sss sim

Choose three, any paragraph				
-----------------------------	--	--	--	--

Other

Words that appeal to three different senses (9 pts) _____

(Bold or highlight three words or phrases, one for each sense, in any paragraph)

Sight	Sound	Feel (touch)	Smell	Taste
-------	-------	-----------------	-------	-------

Emotions shown (6 pts) _____

Picture (3 pts) _____

No banned words (-1 ea) _____

TOTAL _____/100

UNIT IV CHECKLIST: A ONE-PARAGRAPH REPORT

Structure

Composition is neat and double-spaced with name (3 pts) _____
 Topic Sentence (key words highlighted) (5 pts) _____
 Clincher (words reflected from the topic sentence are highlighted) (5 pts) _____
 Title reflects words from clincher (3 pts) _____

Style

Paragraph must contain at least one of each element of style (worth 2 pts each)

Dress-Ups (underline one of each and label in *right* margin)

strong verb (v)	
-ly word (ly)	
quality adjective (adj)	
who/which clause (w/w)	

Sentence Openers (number each in *left* margin)

#2 prepositional phrase	
#3 -ly	
#6 VSS (2–5 words)	

Other

Grammar rules followed (5 pts) _____
 No banned words (-1 ea) _____

TOTAL _____ / 35

UNIT IV CHECKLIST: A TWO OR THREE-PARAGRAPH REPORT

Structure

- Composition is neat and double-spaced with name (3 pts) _____
- Introductory statement (before first topic sentence) (2 pts) _____
- Each paragraph has a Topic Sentence (key words highlighted) (6 pts) _____
- Each paragraph ends with a Clincher
(words reflected from the topic sentence are highlighted) (6 pts) _____
- Final Clincher reflects introductory statement (bold key words) (2 pts) _____
- Title reflects words from final clincher (3 pts) _____

Style

Each paragraph must contain at least one of each element of style (worth 2 pts each)

Dress-Ups (underline one of each and label in *right* margin)

I II III

strong verb (v)			
-ly word (ly)			
quality adjective (adj)			
who/which clause (w/w)			

Sentence Openers (number each in *left* margin)

#2 prepositional phrase			
#3 -ly			
#6 VSS (2–5 words)			

Other

- Grammar rules followed (5 pts) _____
- No banned words (-1 ea) _____

TOTAL (3 paragraphs) _____ / 70

TOTAL (2 paragraphs) _____ / 55

UNIT V CHECKLIST: WRITING FROM PICTURES

Structure

Each paragraph has a Topic Sentence that tells the central fact of the picture (6 pts) _____

Each paragraph ends with a Clincher
(words reflected from the topic sentences are highlighted) (6 pts) _____

Title reflects words from final clincher (5 pts) _____

Style

Each paragraph must contain at least one of each element of style (worth 2 pts each)

Dress-Ups (underline one of each and label in *right* margin)

I II III

strong verb (v)			
-ly word (ly)			
quality adjective (adj)			
who/which clause (w/w)			
www.asia.because clause (cl)			

Sentence Openers (number each in *left* margin)

#2 prepositional phrase			
#3 -ly			
#5 www.asia.because			
#6 VSS (2–5 words)			

Decorations (*three* throughout essay; label in *right* margin)

alliteration (allit)	
3 sss	
simile (sim) or metaphor (met)	
other	

Other

No banned words (-1 ea) _____

TOTAL _____ / 80

UNIT VI CHECKLIST: THREE-PARAGRAPH RESEARCH REPORT

Structure

- Composition is neat and double-spaced with name (5 pts) _____
- Dramatic Opener (before first topic sentence) (5 pts) _____
- Each paragraph has a Topic Sentence (key words highlighted) (15 pts) _____
- Each paragraph ends with a Clincher
(words reflected from the topic sentence are highlighted) (10 pts) _____
- Closer reflects dramatic opener (bold repeated/reflected words) (3 pts) _____
- Title reflects words from final clincher (closer) (5 pts) _____

Style

Each paragraph must contain at least one of each element of style (worth 2 pts each)

Dress-Ups (underline one of each and label in *right* margin)

I II III

strong verb (v)			
-ly word (ly)			
quality adjective (adj)			
who/which clause (w/w)			

Sentence Openers (number each in *left* margin)

#2 prepositional phrase			
#3 -ly			
#6 VSS (2–5 words)			

Other

- Bibliography (10 pts) _____
- Picture (5 pts) _____
- Decorations (extra credit) _____
- No banned words (-1 ea) _____
- Grammar rules (-1 ea) _____

TOTAL _____ / 100

UNIT VI / VIII CHECKLIST: FIVE-PARAGRAPH RESEARCH PAPER

Title reflects final clincher (3 pts) _____

I. INTRODUCTION

Attention grabber (dramatic opener) (3 pts) _____

Subject/background Info (3 pts) _____

Three topics (label A, B, C in left margin) (6 pts) _____

Any four dress-ups (4 pts) _____

Any two openers (2 pts) _____

II–IV. Body Paragraphs

Each paragraph has a Topic Sentence (key words highlighted) (9 pts) _____

Each paragraph ends with a Clincher
(words reflected from the topic sentence are highlighted) (9 pts) _____

Each paragraph must contain at least one of each element of style (1 pt each)

Dress-Ups (underline one of each and label in *right* margin)

II III IV

strong verb (v)			
-ly word (ly)			
quality adjective (adj)			
who/which clause (w/w)			
www.asia.because clause (cl)			

Sentence Openers (number each in *left* margin)

#2 prepositional phrase			
#3 -ly			
#5 www.asia.because clause			
#6 VSS (2–5 words)			

V. Conclusion

Restate three topics (label A, B, C in left margin) (6 pts) _____

Any four dress-ups (4 pts) _____

Any two openers (2 pts) _____

Most significant & why (5 pts) _____

Final clincher (reflect the opener) (2 pts) _____

Other

No banned words (-1 ea) _____

Grammar rules (5 pts) _____

Bibliography page (10 pts) _____

TOTAL _____ / 100

UNIT VII CHECKLIST: ONE PARAGRAPH

Structure

- Composition is neat and double-spaced with name (5 pts) _____
- Paragraph has a Topic Sentence (key words highlighted) (5 pts) _____
- Paragraph ends with a Clincher (5 pts) _____
 (words reflected from the topic sentence are highlighted)
- Title reflects words from final clincher (5 pts) _____

Style

Paragraph must contain at least one of each element of style (worth 2 pts each)

Dress-Ups (underline one of each and label in *right* margin)

strong verb (v)	
-ly word (ly)	
quality adjective (adj)	
who/which clause (w/w)	
www.asia.because clause (cl)	

Sentence Openers (number each in *left* margin)

#2 prepositional phrase	
#3 -ly	
#5 www.asia.because clause	
#6 VSS (2–5 words)	

Decorations (label in *right* margin) allit 3sss sim/met

choose one			
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Other

- No banned words (including “you” and “I”) (-1 ea) _____
- Grammar rules followed (5 pts) _____

TOTAL _____ / 45

UNIT VII / VIII CHECKLIST: FIVE-PARAGRAPH ESSAY

Title reflects final clincher (5 pts) _____

I. Introduction

Dramatic opener (3 pts) _____

Subject/background Info (3 pts) _____

Three topics (label A, B, C in left margin) (6 pts) _____

Any four dress-ups and two openers (4 pts) _____

II. – IV. Body Paragraphs

Each paragraph has a Topic Sentence (key words highlighted) (15 pts) _____

Each paragraph ends with a Clincher
(words reflected from the topic sentence are highlighted) (9 pts) _____

Each paragraph must contain at least one of each element of style (1 pt each)

Dress-Ups (underline one of each and label in *right* margin)

II III IV

strong verb (v)			
-ly word (ly)			
quality adjective (adj)			
who/which clause (w/w)			
www.asia.because (cl)			

Sentence Openers (number each in *left* margin)

#2 prepositional phrase			
#3 -ly			
#4 -ing			
#5 www.asia.because clause			
#6 VSS (2–5 words)			

Decorations: choose any three

--	--	--

V. Conclusion

Restate three topics (label A, B, C in left margin) (6 pts) _____

Any four dress-ups and two openers (6 pts) _____

Most significant & why (5 pts) _____

Final clincher (highlight words that reflect the opening) (5 pts) _____

Other

Banned words/grammar rules (-1 ea) _____

TOTAL _____/100

UNIT IX CHECKLIST: BASIC THREE-PARAGRAPH CRITIQUE

Title reflects clincher (3) _____

I. Introduction

_____ Title and author of story _____ Type of story (2) _____

_____ Background information _____ Setting (2) _____

Four dress-ups: ____ verb ____ -ly ____ adj ____ w/w ____ cl (4) _____

Three openers: ____ #2 ____ #3 ____ #5 ____ #6 (3) _____

End with your impression of the story (2) _____

II. Story Sequence Chart

Characters described (5) _____

Conflict identified (5) _____

Climax identified (5) _____

Resolution clear (5) _____

Theme identified (5) _____

Four dress-ups: ____ verb ____ -ly ____ adj ____ w/w ____ cl (4) _____

Three openers: ____ #2 ____ #3 ____ #5 ____ #6 (3) _____

III. Conclusion

Begin with your opinion of the story (3) _____

Support with details from the story (3) _____

Dress-ups: ____ verb ____ -ly ____ adj ____ w/w ____ cl (5) _____

Two Openers: ____ #2 ____ #3 ____ #5 ____ #6 (4) _____

Final clincher reflects your opinion (3) _____

Other

Do not say "I," "my," or "you" (2) _____

No banned words (2) _____

TOTAL _____ / 70

UNIT IX CHECKLIST: ADVANCED CRITIQUE

Title reflects final clincher (5 pts) _____

I. Introduction

_____ Title and author of story _____ Type of story (4 pts) _____
 _____ Background information _____ Setting (4 pts) _____
 _____ Five dress-ups & four openers (9 pts) _____

II. – IV. Body Paragraphs

Each paragraph must contain the following:

Story Sequence Chart (3 pts each)	II characters	III conflict	IV climax
Topic Sentence (key words highlighted)			
Details of paragraph support the topic			
Each paragraph has a Clincher (words from topic sentence highlighted)			

Dress-Ups (choose *five* per paragraph; underline & indicate in *right* margin) (1 pt each)

strong verb (v)			
-ly word (ly)			
quality adjective (adj)			
who/which clause (w/w)			
www.asia.because (cl)			

Sentence Openers (choose *four* per paragraph; number each in *left* margin) (1 pt each)

#2 prepositional phrase			
#3 -ly			
#4 “ing”			
#5 www.asia.because clause			
#6 VSS (2–5 words)			

V. Conclusion

Begin with your opinion of the story (3) _____

Support with details from the story (5) _____

Dress-ups: __ verb __-ly __ adj __ w/w __ cl (5) _____

Two openers: __ #2 __ #3 __ #5 __ #6 (4) _____

Other

Final clincher reflects your opinion (3) _____

Do not say “I,” “my,” or “you” (2) _____

No banned words (2) _____

TOTAL _____ / 100

The three pages of this checklist break the writing & grading into three manageable parts.

SUPER ESSAY CHECKLIST: ESSAY 1

Subtitle, Essay 1 (3 pts) _____

I. Introduction

Subject/background info (3 pts) _____

Three topics (label A, B, C in left margin) (6 pts) _____

Any four dress-ups and two openers (3 pts) _____

Main idea/thesis of Essay 1 (5 pts) _____

II. – IV. Body Paragraphs

Each paragraph has a Topic Sentence (key words highlighted) (9 pts) _____

Details support topic (6 pts) _____

MLA in-text citations used correctly (9 pts) _____

Each paragraph ends with a Clincher
(words reflected from the topic sentence are highlighted) (6 pts) _____

Each paragraph must contain at least one of each element of style (1 pt each)

Dress-Ups (underline one of each and label in *right* margin)

II III IV

strong verb (v)			
-ly word (ly)			
quality adjective (adj)			
who/which clause (w/w)			
www.asia.because clause (cl)			

Sentence Openers (number each in *left* margin)

#2 prepositional phrase			
#3 -ly			
#4 “-ing” phrase			
#5 www.asia.because clause			
#6 VSS (2–5 words)			

V. Conclusion

Restate main idea/thesis of Essay 1 (3 pts) _____

Restate three topics (label A, B, C in left margin) (6 pts) _____

Any four dress-ups and two openers (3 pts) _____

Most significant & why (3 pts) _____

Final clincher (reflect the opener) (2 pts) _____

Other

Decoration (3 pts) _____

Grammar rules/no banned words (-1 ea) _____

TOTAL _____/100

SUPER ESSAY CHECKLIST: ESSAY 2

Subtitle, Essay 2 (3 pts) _____

I. Introduction

Subject/background info (3 pts) _____

Three topics (label A, B, C in *left* margin) (6 pts) _____

Any four dress-ups and two openers (3 pts) _____

Main idea/thesis of Essay 2 (5 pts) _____

II. – IV. Body Paragraphs

Each paragraph has a Topic Sentence (key words highlighted) (9 pts) _____

Details support topic (6 pts) _____

MLA in-text citations used correctly (9 pts) _____

Each paragraph ends with a Clincher
(words reflected from the topic sentence are highlighted) (6 pts) _____

Each paragraph must contain at least one of each element of style (1 pt each)

Dress-Ups (underline one of each and label in *right* margin)

II III IV

strong verb (v)			
-ly word (ly)			
quality adjective (adj)			
who/which clause (w/w)			
www.asia.because clause (cl)			

Sentence Openers (number each in *left* margin)

#2 prepositional phrase			
#3 -ly			
#4 “-ing” phrase			
#5 www.asia.because clause			
#6 VSS (2_5 words)			

V. Conclusion

Restate main idea/thesis of Essay 2 (3 pts) _____

Restate three topics (label A, B, C in *left* margin) (6 pts) _____

Any four dress-ups and two openers (3 pts) _____

Most significant & why (3 pts) _____

Final clincher (reflect the *opener*) (2 pts) _____

Other

Decoration (3 pts) _____

Grammar rules/no banned words (-1 ea) _____

TOTAL _____/100

FINAL DRAFT: SUPER ESSAY CHECKLIST

Entire Super Essay together	(20 pts) _____
Essay 1 and Essay 2 corrected; Super Intro & Conclusion added	
All three checklists attached	(3 pts) _____
Title of entire essay from Final Clincher	(5 pts) _____
MLA format	(4 pts) _____
Works Cited page	(10 pts) _____
Grammar & spelling	(3 pts) _____

Super Introduction

Dramatic opener	(5 pts) _____
Background info	(5 pts) _____
Two major themes (label 1, 2 in <i>left</i> margin)	(6 pts) _____
Main idea/thesis of entire composition clear	(5 pts) _____
Three dress-ups/two openers	(5 pts) _____

Super Conclusion

Reflect thesis (highlight words reflected from super-intro thesis)	(5 pts) _____
Two major themes (label 1, 2 in <i>left</i> margin)	(6 pts) _____
Most significant and why	(10 pts) _____
Three dress-ups/two openers	(5 pts) _____
Final clincher reflects opener	(3 pts) _____

SUBTOTAL _____ / 100

Essay 1 points _____

Essay 2 points _____

TOTAL SUPER ESSAY POINTS _____ / 300

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